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AND OTHER
ORNAMENTS.

TO WHICH IS PREFIXED,
A Short EXPLANATION of the Five ORDERS of ARCHITECTURE;

WITH

Proper DIRECTIONS for executing the most difficult Pieces, the Mouldings being exhibited at large, and the Dimensions of each DESIGN specified.

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Calculated to improve and refine the present TASTE, and suited to the Fancy and Circumstances of Persons in all Degrees of Life.

By THOMAS CHIPPENDALE,
CABINET-MAKER and UPHOLSTERER, in St. Martin's Lane, London.

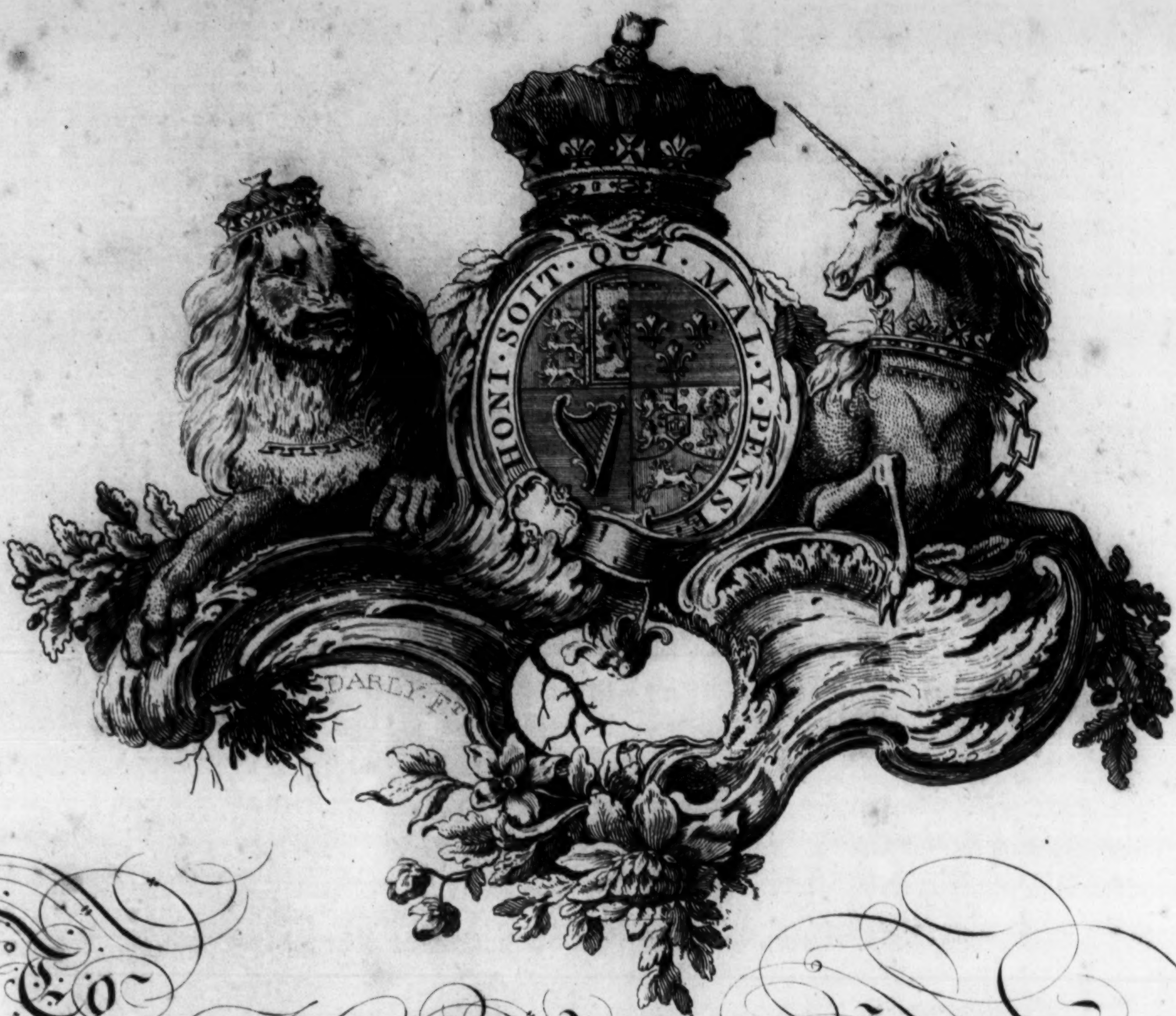
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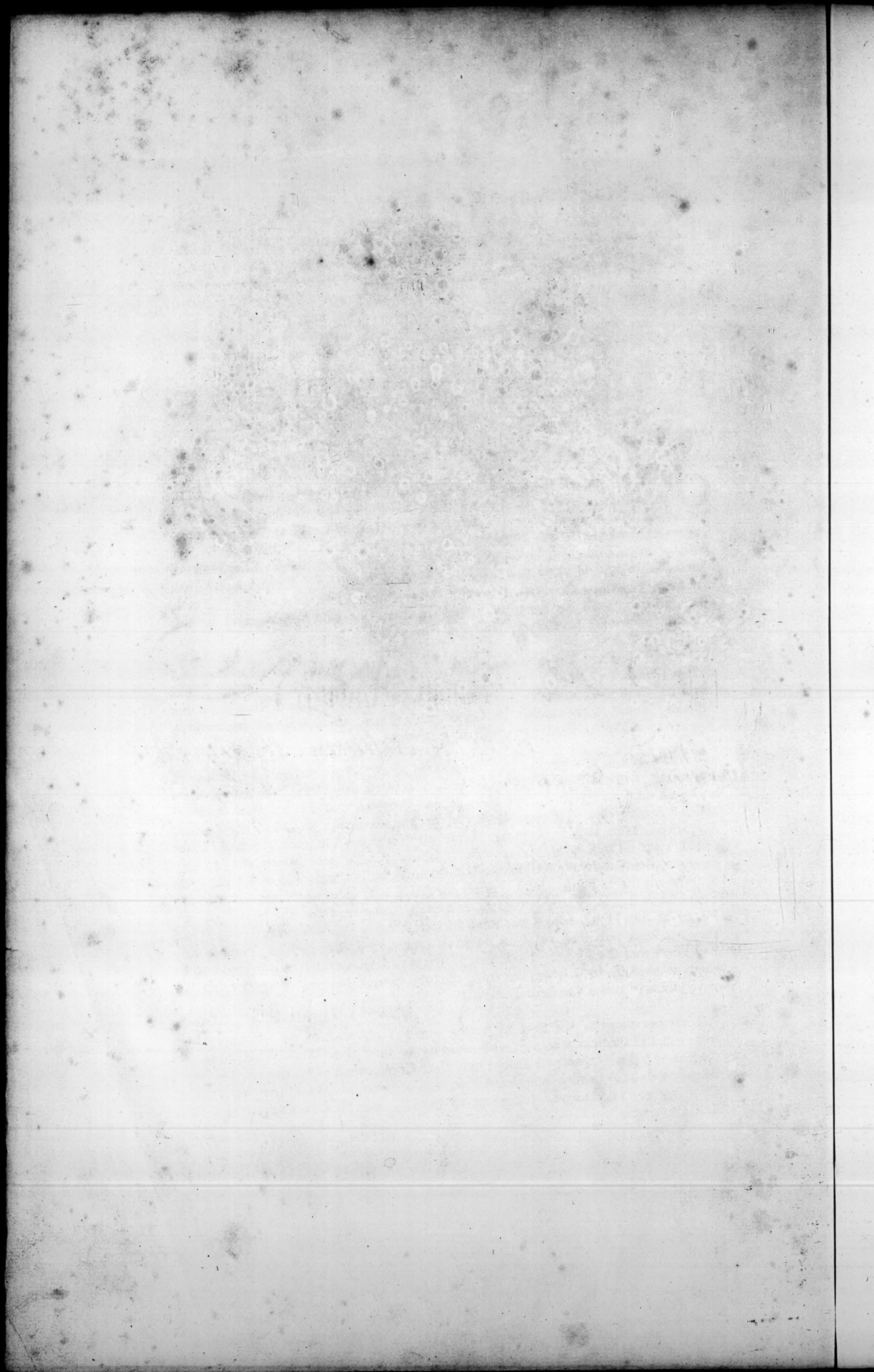
His Royal Highness
PRINCE William Henry &c. &c. &c.

May it please Your Royal Highness,

To take the following Work under Your Protection.

Your Royal Highness's Ready Condescension to encourage
whatever is Laudable and useful in every Art and Profession, emboldens
the Author to lay it at Your Royal Highness's Feet, as it gives him
an opportunity of assuring Your Royal Highness that he is with
the profoundest Respect

Your Royal Highness's
Most Obedient,
Most Devoted,
and
Most dutiful Servant,
Thomas Chippendale.





P R E F A C E.

OF all the ARTS which are either improved or ornamented by Architecture, that of CABINET-MAKING is not only the most useful and ornamental, but capable of receiving as great Assistance from it as any whatever. I have therefore prefixed to the following Designs a short Explanation of the Five Orders. Without an Acquaintance with this Science, and some Knowledge of the Rules of Perspective, the Cabinet-Maker cannot make the Designs of his Work intelligible, nor shew, in a little Compass, the whole Conduct and Effect of the Piece. These, therefore, ought to be carefully studied by every one who would excel in this Branch, since they are the very Soul and Basis of his Art.

THE Title-Page has already called the following Work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to assist the one in the Choice, and the other in the Execution of the Designs; which are so contrived, that if no one Drawing should singly answer the Gentleman's Taste, there will yet be found a Variety of Hints, sufficient to construct a new one.

I HAVE been encouraged to begin and carry on this Work not only by Persons of Distinction, but of eminent Taste for Performances of this Sort; who have, upon many Occasions, signified some Surprize and Regret, that an Art capable of so much Perfection and Refinement, should be executed with so little Propriety and Elegance. How far the following Sheets may remove a Complaint, which I am afraid is not altogether groundless, the judicious Reader will determine: I hope, however, the Novelty, as well as the Usefulness of the Performance, will make some Atonement for its Faults and Imperfections. I am sensible, there are too many to be found in it; for I frankly confess, that in executing many of the Drawings, my Pencil has but faintly copied out those Images that my Fancy suggested; and had they not been published till I could have pronounced them perfect, perhaps they had never seen the Light. Nevertheless, I was not upon that Account afraid to let them go abroad, for I have been told, that the greatest Masters of every other Art have laboured under the same Difficulty.

I AM not afraid of the Fate an Author usually meets with on his first Appearance from a Set of Criticks who are never wanting to shew their Wit and Malice on the Performances of others: I shall repay their Censures with Contempt. Let them unmolested deal out their pointless Abuse, and convince the World they have neither Good-nature to commend, Judgment to correct, nor Skill to execute what they find Fault with.

THE

P R E F A C E.

THE Correction of the Judicious and Impartial I shall always receive with Diffidence in my own Abilities, and Respect to theirs. But though the following Designs were more perfect than my Fondness for my own Offspring could ever suppose them, I should yet be far from expecting the united Approbation of ALL those whose Sentiments have an undoubted Claim to be regarded; for a thousand accidental Circumstances may concur in dividing the Opinions of the most improved Judges, and the most unprejudiced will find it difficult to disengage himself from a partial Affection to some particular Beauties, of which the general Course of his Studies, or the peculiar Cast of his Temper may have rendered him most sensible. The Mind, when pronouncing Judgment upon any Work of Taste and Genius, is apt to decide of its Merit according as those Circumstances which she most admires either prevail, or are deficient.

UPON the whole, I have here given no Design but what may be executed with Advantage by the Hands of a skilful Workman, though some of the Profession have been diligent enough to represent them (especially those after the Gothick and Chinese Manner) as so many specious Drawings, impossible to be worked off by any Mechanick whatsoever. I will not scruple to attribute this to Malice, Ignorance, and Inability; and I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their Commands, that every Design in the Book can be improved, both as to Beauty and Enrichment, in the Execution of it, by

Their Most Obedient Servant,

St. Martin's Lane,
Feb. 27, 1762.

THOMAS CHIPPENDALE.





T H E
G E N E R A L P R O P O R T I O N S
O F T H E
T U S C A N O R D E R.
P L A T E I.

TAKE any Height proposed for this Order, and divide it into five equal Parts; one of those Parts shall be the Height of the Pedestal according to the small Division of the Scale, on the left Hand; the other four Parts above must be divided into five Parts, according to the outmost Line on the left Hand; the upper fifth part shall be the Height of the Entablature, and the other four Parts betwixt the Pedestal and Entablature, shall be the Height of the Column, including its Base and Capital: and this Height being divided into seven Parts, one of those Parts will be the Diameter of the Column, which Diameter is divided into sixty equal Parts, and is called a Module; and this will serve to set off all the Mouldings for this Order. You have all the Particulars of the Mouldings at large on the right Hand; the Base and Capital are each in Height a Semi-diameter of the Column; the Column must be divided into three equal Parts betwixt the Capital and Base, and from the top of the lower Division it is diminished one-fifth of its Semi-diameter on each Side. The Method of diminishing the Column is explained in the middle Scheme; the Breadth of the Die of the Pedestal is determined by the Projection of the Base of the Column.

T H E
G E N E R A L P R O P O R T I O N S
O F T H E
D O R I C K O R D E R.
P L A T E II.

TAKE any Height upon a straight Line, as in the TUSCAN Order, and divide it into five equal Parts; one of them shall be the Height of the Pedestal; the other four Parts must be divided into five Parts, one of which is the Height of the Entablature; the remaining four Parts must be divided into eight Parts; one of them is the Diameter of the Column, or Module, which divide into sixty equal Parts, as in the TUSCAN Order, to set off all the Mouldings, as you will see on the right Hand, where you have the Plan of the Cornice. The Column diminishes one-sixth of its Semi-diameter on each Side, from one-third Part of its Height, to the Top of the Capital. The Base and Capital are each in Height a Semi-diameter.

T H E
G E N E R A L P R O P O R T I O N S
O F T H E
I O N I C K O R D E R.
P L A T E III.

TAKE any Height, as in the foregoing Orders, and divide it into five equal Parts, one of these Parts is the Height of the Pedestal; the other four being divided into six Parts, one of them is the Height of the Entablature; the remaining five Parts must be divided into nine equal Parts; one of them is the Diameter of the Column or Module, which is divided into sixty equal Parts as before; the Mouldings are at large, with a Scale or Module to draw them. The Column is diminished one-sixth of its Semi-diameter on each Side, from one-third Part of its Height. The Base and Capital are each in Height a Semi-diameter.

(2)

THE
GENERAL PROPORTIONS
OF THE
CORINTHIAN ORDER.

PLATE IV.

THE whole Height is divided into five Parts; one of them must be for the Pedestal, the other four remaining Parts must be divided into six; one of them will give the Height of the Entablature, the other five, betwixt the Pedestal and Entablature, must be divided into ten Parts, one of which is the Diameter of the Column, or Module, which divide into sixty equal Parts as before; the Base is in Height a Semi-diameter of the Column; the Capital is one Module, and ten Parts, in Height: The other Dimensions are as in the IONICK Order.

THE
GENERAL PROPORTIONS
OF THE
COMPOSITE ORDER.

PLATE V.

TAKE any determined Height, as in the CORINTHIAN Order, and divide it into five Parts, one Part shall be the Height of the Pedestal, the other four Parts must be divided again into six Parts as before; one of them is the Height of the Entablature: The Height of the Capital is one Module, and ten Parts: The Column diminishes one-sixth of its Semi-diameter on each Side, from one-third Part of the Height. The Dimensions are as in the CORINTHIAN Order.

THE
BASES
FOR THE
COLUMNS of each ORDER.

PLATE VI.

THE Bases are in Height a Semi-diameter of the Column; their Projections are one-third of the Height; their Members are of an easy Form, being most of them a Semi-circular, except the Scotia, which is a Mixti-linear drawn from two Centers, in this Manner, as in the IONICK Base. Having drawn and divided the Bigness of each Member, and the Centers of the upper and lower Torus, then let fall a Perpendicular from the Center of the upper Torus, and divide it within the Space of the Scotia into seven Parts, the three uppermost will be the Segment of the Circle drawn to the oblique Line: The other Segment is drawn by fixing the Center where the Oblique cuts the Perpendicular; the other Scotias are drawn in the same Manner. The Mouldings are all the same as pricked or marked in the Orders.

THE
BASES and CAPS
OF THE
PEDESTALS of each ORDER.

PLATE VII.

THE Projection of the Base of the Pedestal is equal to its Height, and the Caps project the same; the Mouldings are pricked off as they are drawn in the Order before.

A RULE

A

R U L E for D R A W I N G
T H E
S P I R A L L I N E S of the V O L U T E
O F T H E
I O N I C K O R D E R.

P L A T E V I I I.

TAKE your Compasses, and extend from 1 in the Eye of the Volute, to the greatest Extent, and sweep with them a Quarter of a Circle; then holding still in the Point where the Compasses ended the Quarter Circle, bring the other Point of the Compasses to 2, in the Eye of the Volute; there sweep another Quarter of a Circle, still holding your Compasses in that Point; bring the other Point of your Compasses to 3 in the Eye of the Volute, and sweep another Quarter of a Circle; then hold your Compasses in that Point, and bring the other Point of your Compasses to 4 in the Eye of the Volute, then sweep the other Quarter: so by this Means you will complete one Round of the Volute. Then proceed in the same Manner from 4, to 5, 6, 7, and so on to 12. Take Notice of the Eye of the Volute at large, and observe to divide each Division into three equal Parts, as is done betwixt 2 and 6, and let the Point of your Compass be placed in the Points *c, d, f,* &c. to diminish the Fillet of the Volute.

P L A T E S I X. X. X I. X I I. X I I I. X I V.

Are various Designs of Chairs for Patterns. The front Feet are mostly different, for the greater Choice. Care must be taken in drawing them at large. The Seats look best when stuffed over the Rails, and have a Brass Border neatly chased; but are most commonly done with Brass Nails, in one or two Rows; and sometimes the Nails are done to imitate Fretwork. They are usually covered with the same Stuff as the Window-Curtains. The Height of the Back seldom exceeds twenty-two Inches above the Seats: The other Dimensions are in Plate IX. Sometimes the Dimensions are less, to suit the Chairs to the Rooms.

P L A T E X V.

Three Designs of Chairs with Ribband-Backs. Several Sets have been made, which have given entire Satisfaction. If any of the small Ornaments should be thought superfluous, they may be left out, without spoiling the Design. If the Seats are covered with red Morocco, they will have a fine Effect.

P L A T E X V I.

Six Designs for Backs of Chairs.

P L A T E S X V I I. X V I I I.

Six Designs of Chairs for Halls, Passages, or Summer-Houses. They may be made either of Mahogany, or any other Wood, and painted, and have commonly wooden Seats. If the Carving of the Chairs in Plate XVIII. was thought superfluous, the Outlines may be preserved, and they will look very well. The Height of the Gothick Back is two Feet, four Inches, and the others one Foot, eleven Inches, and the Height of the Seat seventeen or eighteen Inches. If you divide the Height of the Backs in the Number of Inches given, you will have a Measure to take off of the Breadth of the circular Parts of each Back. Arms, if required, may be put to those Chairs.

P L A T E X I X.

Two Designs of French Chairs with Elbows, and for the greater Variety, the Feet and Elbows are different. The little Moulding, round the Bottom of the Edge of the Rails, has a good Effect

Effect. The Backs and Seats are stuffed, and covered with Spanish Leather, or Damask, &c. and nailed with Brafs Nails. The Seat is twenty-seven Inches wide in Front, twenty-two Inches from the Front to the Back, and twenty-three Inches wide behind; the Height of the Back is twenty-five Inches, and the Height of the Seat fourteen Inches and an Half, including Casters.

P L A T E S XX. XXI. XXII. XXIII.

Eight Designs of French Chairs, which may be executed to Advantage. Some of them are intended to be open below at the Back: which make them very light, without having a bad Effect. The Dimensions are the same as in Plate XIX. only that the highest Part of the Back is two Feet, five Inches: But sometimes these Dimensions vary, according to the Bigness of the Rooms they are intended for. A skilful Workman may also lessen the Carving, without any Prejudice to the Design. Both the Backs and Seats must be covered with Tapestry, or other sort of Needlework.

P L A T E XXIV.

Two Designs of Chairs for Gardens, and a long Seat. That marked A, is proper for Arbours, or Summer-Houses, and C proper for Grottos; the Seat marked B, may be placed in Walks, or at the Ends of Avenues. The Backs may be cut out of the solid Board, and fixed to the Back Edges of the Seats. The Dimensions are as in Plate XVII. or XVIII. The Length of Seat B is seven Feet.

P L A T E XXV.

Three Designs of Chairs. That in the Middle is proper for a Library; the two others are Gothick, and fit for Eating-Parlours; the Dimensions as in Plates IX. and X.

P L A T E S XXVI. XXVII. and XXVIII.

Nine Designs of Chairs after the Chinese Manner, and are very proper for a Lady's Dressing-Room: especially if it is hung with India Paper. They will likewise suit Chinese Temples. They have commonly Cane-Bottoms, with loose Cushions; but, if required, may have stuffed Seats, and Brafs Nails.

P L A T E S XXIX. and XXX.

Four Designs of Sofas. When made large, they have a Bolster and Pillow at each End, and Cushions at the Back, which may be laid down occasionally, and form a Mattrafs. The upper Sofa, in Plate XXIX. is designed to have the Back-Corners circular, which must look well. The Sizes differ greatly; but commonly they are from six to nine, or ten feet long; the Depth of the Seat, from Front to Back, from two Feet, three Inches, to three Feet; and the Height of the Seat one Foot, two Inches, with Casters. The Scrolls are eighteen or nineteen Inches high. Part of the Carving may be left out, if required.

P L A T E XXXI.

A Design of a Sofa for a grand Apartment, and will require great Care in the Execution, to make the several Parts come in such a Manner, that all the Ornaments join without the least Fault: and if the Embossments all along are rightly managed, and gilt with burnished Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of Watchfulness, Affiduity, and Rest. The Pillows and Cushions must not be omitted, though they are not in the Design. The Dimensions are nine Feet long, without the Scrolls; the broadest Part of the Seat, from Front to Back, two Feet, six Inches; the Height of the Back from the Seat, three Feet, six Inches; and the Height of the Seat one Foot, two Inches, without Casters. I would advise the Workman to make a Model of it at large, before he begins to execute it.

P L A T E XXXII.

Two Designs of Couches, or what the French call *Péché Mortel*. They are sometimes made to take asunder in the Middle; one Part makes a large Easy-Chair, and the other a Stool,

Stool, and the Feet join in the Middle, which looks badly: Therefore I would recommend their being made, as in these Designs, with a pretty thick Mattrafs. The Dimensions are six Feet long in the Clear, and two Feet, six Inches, to three Feet broad.

PLATE XXXIII.

A Design of a Sofa with a Chinese Canopy, with Curtains and Valences tied up in Drapery, and may be converted into a Bed, by making the front Part of the Seat to draw forward, and the Sides made to fold and turn in with strong Iron Hinges, and a proper Stretcher to keep out and support the Sides when open. The Curtains must be likewise made to come forward, and when let down will form a Tent. A, is the Lath of the Curtain; B, Half of the Plan of the Canopy; C, the Profile of the Wood-Work; D, an Ornament that goes round the Inside; E, the Shell-work at the Bottom of the Canopy.

PLATES XXXIV. XXXV.

Ten Designs of Bed-Pillars. A, B, C, D, E, in Plate XXXIV. are Gothick; *b* is the Plan of the Pillar B, and the Pedestal Part; *c* is the Plan of C; *d* the Plan of D; and *e* of E. A Scale is annexed. No Length can be fixed, as that will be determined by the Height of the Room they are for. They are all designed with Pedestals, which must certainly look better than Bases of Stuff round the Bed, and the Pillars seem to be unsupported. The Designs are very clear, and need no farther Explanation.

PLATES XXXVI. XXXVII.

Seven Designs of Cornices, for Beds, or Windows: They must look well, if they are rightly executed.

PLATE XXXVIII.

A Design of a Bed, with carved Cornices, which may be gilt, or covered with the same Stuff as the Curtains. These are omitted, but may be made either to draw up in Drapery, or to run on a Rod, as may be seen in some of the other Beds. The Sweep at the Top of the Tester is Half of a flat Ellipsis, as at *b*. A is the Lath *a*; B is the Corner-Rib, which goes from Corner to Corner, crossing in the Middle. C is the Rib which goes from the Middle of the Lath, *a*; which Sweep is got by the Intersection of Lines, as at B. D is the Moulding which goes round the Inside of the Tester. The Cornice must rise as high as it can, to hide the Top of the Tester. The Bed-Pillars have Pedestals, and the Bases are fitted between.

PLATE XXXIX.

A Bed which has been made for the Earls of Dumfries and Morton. One of the Pillars is composed of Reeds, with a Palm-Branch twisting round. The Tester is covered, and the Bottom-Edge of the Cove is cut into the Shape nearly that of the Cornice, and a thin, slight Ornament fixed on, and the Inside Valens fixed to it. In the Middle of the Tester is a carved, oval Ornament, three Feet, nine Inches, by two Feet, eight Inches; and from that to each Corner, is a Piece of Foliage and Flowerings. The Corner-Pieces, which come down from the Cornice, are Wood, and the Valens fixed to them. The Pillars are eight Feet, six Inches high, and the Bedstead six Feet, seven Inches long, and six Feet wide.

PLATE XL.

A Design of a Bed, with a Plan and Section of the Tester. D, A, C, is the Section, and D, B, C, Half of the Plan. The pricked Lines that fall from the Section, give the Lines for the oval Cove in the Plan. The Curtains may be made either to be tied up in Drapery, or to draw on a Rod: The Pedestals look better uncovered. The Dimensions as in Plate XXXIX.

PLATE XLI.

A Design of a Bed, with the proper Dimensions, and requires no Explanation. B is another Cornice, which may be covered with the same Stuff as the Curtains. *a, a, a*, are the Lath, with Pullies to draw up the Curtains.

P L A T E XLII.

A Design of a Canopy-Bed, with its Head-Board. Both the Curtains and Valences are to draw up in Drapery. The Dimensions are specified: *a* is a fourth Part of the Tester; *c* is a small oval Dome in the Inside; *b, d*, the outside Canopy; *b, b*, a Mosaick Work in the Flat round the Dome; *i* is the Lath which goes round the Bed; *f* is the Bed-Pillars; *k, k, k*, the Places where the Pullies are fixed to draw up the Curtains.

P L A T E XLIII.

A Design of a Dome-Bed. The Bottom-Edge of the Dome, or Lath, *g*, is the Half of a flat Ellipsis. *A, A, A*, are the Lath which the Dome is fixed to, and made into the Shape of the Lath, *g*, which the Cornice is fixed to. *B* is the Quarter of the Dome, with Ornaments in the Center and Corners; *C* is the other Quarter; *e, e, e*, the Ribs which form the Dome; *o, o, o*, the Length of the Line *p, p*; the double Lines at *b*, are the Section of the Dome from Corner to Corner; the Spaces between the Ribs, *e, e, e*, may be filled with light dry Wood; *l* is a Block in the Center, to fix the Ends of the Ribs in; *m, m*, the Plan of the Bed-Pillars; *f* is the Plan of the Rib, which cuts the Dome through from Side to Side; the Spaces, *i, i*, and *k, k*, where the Rib *f* is, must be divided in the same Manner, as *K, K*, and *K, K*, at *b*, by which Means, the Sweeps of all the other Ribs, *e, e, e*, may be got, which form the Dome, *C*; *p, q*, is the same Height as *P, Q*; *n* is the dotted Line which cuts the Dome from Corner to Corner; *r, r, r*, the Pullies for the Lines to draw up the Curtains; *S* is another Cornice. A Scale is annexed, to take off the Dimensions of the Plan and Profile. The Bedstead is six Feet wide, six Feet, seven Inches long, and one Foot high; and the whole Height without the Vase, is ten Feet, four Inches, and the Vase itself eighteen or twenty Inches.

P L A T E XLIV.

A Design of a Gothick Bed, with a flat Tester. The Cornice will look very well, if rightly executed. *A*, is the Lath; *c, c, c*, the Pullies where the Lines are fixed to draw up the Curtains; *B* is an Ornament, made of Lace or Binding, for the Tester.

P L A T E XLV.

A Design of a Bed. The Feet-Pillars and Corners of the Cornice are different. The Head-Part of the Bed must be in the same Shape, all the Way up to the Canopy, as the Foot-Rail and Foot-Cornice, and continued in the Canopy to the upper Work, which goes round the top Part of it. The flat Part of the Canopy in the Inside must be pannelled, and a carved Ornament go round it. The Pillars stand with the Angles forward, which give an Advantage for the better finishing of the Corners of the Cornice, and the Ornaments which go up each Corner of the Canopy. The Lath of the Tester must have the same Shape as the Plan of the Pedestal-Part of the Bedstead. The Sides of the Bed run streight.

P L A T E XLVI.

A Design of a Couch-Bed, with a Canopy. The Curtains must be made to draw up in Festoon, with Pullies properly fixed to the Pillars. *e* is a Brass Rod which supports the Canopy; *G* is the Lath which fixes on the Top of the Pillar; *F*, the Canopy; *D*, in the Plan, is the Line *D* above; *E, E*, is the Line *e, e*, above; *c, c*, the Shape of the Lath of the Canopy; *K* is a Projection where the Ornament is fixed on, which goes up each Corner of the crooked Part of the Pillar, and is fixed on after the Furniture is put on; *H* is the Moulding, carved in Strapwork, or Shellwork, to go round the Canopy. The Dimensions are six Feet, eight Inches long, and five Feet broad; but there is no Necessity for its being so broad.

N. B. This Couch was made for an Alcove in Lord Pembroke's House, at Whitehall.

P L A T E XLVII.

A Design of a State-Bed, which I submit to the Judicious and Candid, for their Approbation. There are found Magnificence, Proportion, and Harmony. If the Pedestals of the Bedstead, the Pillars, Cornice, and Top of the Dome, are gilt with burnished Gold, and the Furniture is suitable, the whole will look extremely grand, and be fit for the most stately Apartment. The ingenious Artist may also, in the Execution, give full Scope to his Capacity. The

Bedstead should be six or seven Feet broad, seven or eight Feet long, and the whole Height fourteen or fifteen Feet. A Workman of Genius will easily comprehend the Design: But I would advise him, in order to prevent Mistakes, to make first a Model of the same at large; which will save both Time and Expence.

PLATE XLVIII.

A Design of a Gothick Bed, with Drapery Curtains. The Pillars are made into eight Cants, and indented. B is a fourth of the Tester; *a, a*, the same Length as A, A, above, in the Section, which goes from Corner to Corner, to form the Roof, and then you have the Corner-Hips formed. Divide the Length, A, A, as you see it, and then raise two Perpendiculars up to B, and divide that Length into the same Number of Divisions as below, which give the Sweep of the Ribs, *c, c, c*. The Curtains are drawn by Lines on each Side of the Bed, as may be seen, by Pullies being fixed at the Corners. The other Parts require no Explanation.

PLATE XLIX.

Four Designs of Tent, or Field-Beds, A, B, C, D. That marked A hath a Canopy, which begins to form itself at *e, e*, with four Ribs, which fix into a Lath at *f*. The Dome may be omitted, and four Vases put in at the Corners of the Canopy, which is made into eight or ten Cants.

The Furniture of all these Bedsteads is made to take off, and the Laths are hung with Hinges, for Convenience of folding up.

The Bed at C. The Laths which form the Tester are streight in Front, and are made into the Shape of the Ornament the other Way. In the Center is a Canopy, with eight or ten Ribs, (made to take out) and fixed into a separate Lath.

The Beds D and B have no Canopies, and are made in the same Manner as the other two.

PLATE L.

A Couch with a Canopy. The Curtains must be made to draw up in Drapery, and to let down, when it is occasionally converted into a Bed. This Sort of Couches is very fit for Alcoves, or such deep Recesses as are often seen in large Apartments. It may also be placed at the End of a long Gallery. If the Curtains and Valences are adorned with large Gold Fringes and Tassels, and the Ornaments gilt with burnished Gold, it will look very grand. The Crane, at the Top of the Canopy, is the Emblem of Care and Watchfulness: which, I think, is not unbecoming a Place of Rest. The Length of the Bed cannot be less than six Feet in the Clear, but may be more, if required. The Breadth is three Feet, or more, in Proportion to the Length. The Height must be determined by the Place it is to stand in.

PLATE LI.

Two Designs of Tables for holding each a Set of China, and may be used as Tea-Tables. A, A, are Half of the Plans of the Tops. C is an Ornament to go between the Feet. Those Tables look very well, when rightly executed.

PLATE LH.

A Design of a Dressing-Table for a Lady; the Drawer above the Recess hath all Conveniences for Dressing, and the Top of it is a Dressing-Glass, which comes forward with folding Hinges. On each Side is a Cupboard, with Glass Doors, which may be either transparent or silvered; and in the Inside, Drawers, or Pigeon-Holes. Two Dressing-Tables have been made of Rose-Wood, from this Design, which gave an entire Satisfaction: All the Ornaments were gilt. B is the Plan of the under Part; A, A, the Plan of the Cupboards; C the Plan of the Dressing-Drawer; *d, d*, a Glass made to rise, and hung with Hinges; *f, f*, Places for Combs, Rings, Bottles, Boxes, &c. The Dimensions are fixed to the Design.

P L A T E LIII.

Two Designs of Breakfast-Tables. One hath a Stretching-Rail, and the Feet are canted and sunk in. The other hath a Shelf, inclosed with Fretwork: Sometimes they are inclosed with Brass Wirework. In the Front is a Recess for the Knees, &c.

P L A T E LIV.

A Design of a Shaving-Table, with a folding Top, and a Glass to rise out with a Spring-Catch. A, A, are Places for holding Soap and other Necessaries, and behind them are Places for Razors; B, B, Places for Bottles; D is a Scheme to bring the Glass forward, when a Gentleman is shaving; g is the Glass brought forward, with a Brass Frame; f, f, f, is the Joints as it is hung; C is a small Piece of Brass, which slides up and down in a Groove, as may be seen by the dotted Line. The Dimensions are fixed.

The other is the Design of a Basin-Stand, with a Glass to rise, as the Shaving-Table.

P L A T E LV.

Three Designs of Basin-Stands, and three Tea-kettle-Stands. The Basin-Stand in the Middle hath four Feet, and four Gothick Pillars, and an Arch on each Side. The others are so easy to understand, that they want no Explanation.

P L A T E S LVI. LVII.

Two Designs of Side-Boards, with their Dimensions; but these vary according to the Bigness of the Rooms they stand in. The Mouldings are at large.

P L A T E S LVIII. LIX.

Two Side-Boards, as above. The Feet and Rails of Plate LIX. are cut through; which gives it an airy Look; but will be too slight for Marble-Tops: Therefore the Tops will be better made of Wood. Plate LVIII. hath different Feet, for the greater Choice: The Mouldings as in Plates LVI. and LVII.

P L A T E LX.

A Gothick Side-Board, with different Feet, one cut through, the other solid. A is the Square of the solid Foot; b, b, the Rails mortised into the Foot A; g is the Plan of the Moulding g; F, e, the Moulding for the Top, drawn round the two front Columns, F, e, in the Plan; D the Moulding in the Plan D, which goes round the Frame; e is the small Astragal, which is turned upon the Columns.

P L A T E LXI.

Two Side-Boards, with different Feet. B is the Plan of the Table above it; A, A, A, is where the Feet are placed; c, c, c, the Mouldings at large, drawn to an Inch Scale.

P L A T E LXII.

Two Designs of Commode-Bureau-Tables, with their Plans below, and proper Scales. The upper Drawer may be of the whole Length of the Table, and have the same Divisions as C of Plate LII. The Recess for the Knees is of a circular Form, which looks more handsome than when it is quite straight.

P L A T E LXIII.

Two Bureau-Dressing-Tables. The upper Drawers may be divided in like Manner as at C, Plate LII. The ornamental Parts are intended for Brass-Work, which I would advise should be modelled in Wax, and then cast from these Models. The under Parts may be made into Drawers instead of Cupboards. The Dimensions are specified.

P L A T E

P L A T E LXIV.

A Commode-Table, with a Scale and Dimensions. A is Half the Plan; B is the Upright of the Table.

P L A T E LXV.

A Commode-Table. A is the Plan of the Top with a Scale of the Dimensions. It will have a very good Effect, if well executed: The Ornaments may be omitted in the upper Drawer, if required.

P L A T E LXVI.

A Commode-Table. A is Half of the Plan. B is the Upright of the Table. C is the Mouldings of the Top, with a Scale to take off the Dimensions.

P L A T E LXVII.

Two Commode-Tables. That in the Right is all Drawers in Front; the upper one may be a Dressing-Drawer, and of the whole Length of the Table. The ornamental Parts are carved out of Wood. That on the Left may be divided into nine Drawers, or have only three of the whole Length of the Table. The Dimensions are specified: The Ornaments may be of Brass, if required.

P L A T E LXVIII.

Two Commode-Tables. That on the Left is drawn in Perspective: The Ornaments may be Brass; the Middle is a Door, with a Drawer above, and Drawers at each End. That on the Right hath two Doors, which represent Drawers, and a long Drawer above: The Pilasters at the Ends must be fixed to the Doors, and open with them. The Plan is below, with a Scale.

P L A T E LXIX.

A Commode-Table, with Drawers at Top and in the Middle, and Doors at the Ends. The Ornaments should be carved very light: The Terms for the Corners are different. A is Half the Plan. B the Upright of the Work, and a Scale for the Dimensions.

P L A T E LXX.

Two Commode-Tables. That on the Right hath Doors, and may have sliding Shelves within for Cloaths: The Ornaments on the Corners, and at the Bottom of the Doors, may open with the Doors. That on the Left may have either Drawers, or Doors, at the Ends.

P L A T E LXXI.

A Commode. The Bass Relief in the Middle may be carved in Wood, or cast in Brass, or painted on Wood or Copper. That Part in the Middle may be a Door, with the Ornaments on it, and the End Parts in the same Manner. On the Top of the Commode is a Design of a Sur-tout, to be made in Silver: A Candlestand at each End is very proper. I would advise to model this Design before Execution, as it will save Time, and prevent Mistakes.

P L A T E LXXII.

A Writing-Table, with Drawers in the under Part. In the Middle of the upper Part are small Drawers, and Pigeon-Holes, and a Place for Books. A is the Plan of the upper Part; B the Plan of the under Part; C the Cornice; D and E the upper and lower Mouldings of the upper Part. The Dimensions are specified.

P L A T E LXXIII.

A Writing-Table. Half of the front Feet come out with the Drawer, which parts at *b, b*. A is the Plan of the Table, with the Partitions; *g* is a quadrant Drawer, for Ink and Sand. D is the
C the

(10)

the Profile of the Side of the Drawer; B, B, the Plan of the front Feet; c, c, the Mouldings which go round; f, f, the Projection of the Top of the Table.

PLATE LXXIV.

A Writing-Table, as LXXIII. A is the Plan of the Table; B the Flap which rises to write upon; C, B, the Slider that slides, as in the Profile f, f; D, D, the Drawers at the Ends; E, the Profile of the Table.

PLATE LXXV.

A Writing-Table. The Doors at the Ends may go up to the Top, and have upright, sliding Partitions for Books, or Drawers, within. The middle Drawer need be no longer than the Opening of the middle Part, and must be made into a Writing-Drawer. The upper Part hath two Doors; the Inside is divided into Pigeon-Holes, with Labels of the Alphabet over them, and Drawers on each End. The Mouldings are at large, and a Scale. On the left Hand is a different Design of an under Part.

PLATE LXXVI.

A Writing-Table in the Gothick Taste. The middle Part hath a Recess for the Knees, as may be seen by the Plan B. The Pillars are fixed to the Doors, and open with them. A is the whole Plan; b, b, b, the Pillars, as in the Plan C, d, d, d; E, g, the Plan of the Top of the Table; f, f, the Plan of the Mouldings f, f, which go round the Pillars: The Dimensions are specified.

PLATE LXXVII.

A Library-Table, with its Plan and Profile. The Drawers in the upper Part must draw out at each End of the Table. It has Doors on both Sides, with upright Partitions for Books, and Drawers on the other Side within the Doors. The hollow Corners must be fixed to the Doors; and to open with them. The Mouldings are at large, with a Scale.

PLATES LXXVIII. LXXIX.

Two Library-Tables, as above, with the Dimensions to them.

PLATE LXXX.

A Library-Table. The Ends form an Oval, with carved Terms fixed to the Doors, which must be cut at the Astragal, and base Mouldings, to open with the Doors. On the Left are the Plan and the Upright, with some Variations in the Terms, and a Scale, with the Mouldings at large.

PLATES LXXXI. LXXXII.

Two Library-Tables. Plate LXXXII. hath a Writing-Drawer, which draws out at one End, and hath Term-Foot to support it, as may be seen at B, and are fixed at the End as in Plan A; C is a Top, which rises with a double Horse, to stand to read or write upon; e, e, are the Horse, with the Hinges marked: The Scale and Mouldings are at large.

PLATE LXXXIII.

A Library-Table, with circular Doors at each Corner. The other Doors and Terms, or Pilasters, are different, for the Sake of Variety. The Dimensions are specified, and Mouldings are at large.

PLATE LXXXIV.

Three Library-Tables. A hath three Drawers at Top on each Side, and Doors below; B hath three Drawers at Top on each Side, with a carved Festoon of Flowers on the four end Drawers. The middle Drawer goes from Front to Front, for holding Maps, Prints, &c. The Doors may have carved Palm-Branches put on them. C hath its Ends in a curve Shape, and are made separate, and fixed to the Top; the middle Drawer is fixed in afterwards: The Ornaments are intended

(II)

intended for Brass-Work. The Breadth is three Feet, or three Feet, two Inches. D is the Moulding for A, or C. The Moulding for B is on the right Hand, with a Scale.

P L A T E LXXXV.

A Gothick Library-Table. The Corners are canted with proper Breaks, and three-quarter Pillars fixed on the Edges of the Doors, and they open with them.

P L A T E LXXXVI.

Is the Plan of the above Table, with its Mouldings; *a, a, a*, are the Places where the Pillars are fixed. A is the Plan of the Pillars, and a Scale.

Figure 1 is a Method for working and mitring Mouldings of different Projection. Suppose B a Quarter of a Circle, or Moulding, divided into nine Parts, and the last Division into two; then plan the Moulding B at D, and divide it into the same Number of Parts, and draw the Diagonal, suppose L, L; and where the Divisions intersect in L, L, draw the Division in A; then raise Perpendiculars from A, and you have the Projection of the other Moulding at B. Now where the Perpendiculars, 1, 2, 3, 4, &c. intersect in B, draw *e, e, e*, to *d, d, d*; then where they intersect in *d, d, d*, are the Parts where the Moulding is to be traced, or drawn by Hand.

To cut the Mitres. Suppose the Mouldings worked at F, F, and fit for the Mitres to be cut, draw a Line across the Mouldings *f, f, f*, &c. then take the Distance *c, L*, and set it off at C, *f*; after the Divisions at A: then take the Distance *e, L*, and set it off at E, *f*; after the Divisions at D. Raise Perpendiculars at C and E; then draw the Parallels at *e, e, e*, to the Perpendiculars at C and E, and where they intersect, are the Points where you are to cut, directed by the Diagonal Line L, L.

P L A T E LXXXVII.

Two Bookcases. The little one is drawn in Perspective. F, F, are two circular Doors, which make a Recess for the Knees. B is a Drawer, which may have Conveniences for writing or dressing at; the upper Door is intended to have a Glass. A is a different Cornice for the Bookcase, E, with a Scale to take off the Dimensions. D is the Profile of it. The upper Doors are intended for Glass.

P L A T E LXXXVIII.

Is two Designs of Bookcases, with Glass Doors in the upper Parts. They are drawn to an Inch Scale, and if it should be required to make them larger or less, it is only making a Scale more or less than an Inch, or to divide the whole Length into as many Feet, or Feet and Inches, as you require your Length to be: The same Rule may be observed in all the other Bookcases. These Cases are fourteen or fifteen Inches deep, and the lower Part must project four or five Inches more than the upper Part; at least they look better so.

P L A T E LXXXIX.

A Gothick Bookcase. The upper Doors are intended for Glass. A is the Plan of the Stile of the Door; D is the Gothick Pillars, glued to the Door; B the Plan of the upper Part; C the Plan of the under Part. The Mouldings are at large on the Left, with a Scale. E is a different Top for the middle Part. There must be quarter Pillars in the internal Angles of the upper Part, and half Pillars at the back Corners, &c.

P L A T E S XC. XCI.

Two Bookcases, with their Dimensions and Mouldings at large in Plate XC. The Mouldings in Plate XCVI. are proper for XCI. If you are inclined to alter these Dimensions, observe the Rule given at LXXXVIII. and so of all the others.

P L A T E XCII.

A Bookcase without Doors to the upper Part. The Trusses Pilasters, and Drops of Flowers are pretty Ornaments, as well as those on the Pediment, and of the bottom Doors: But all of them may be omitted, if required. The Scale and Profile are annexed.

P L A T E S

- P L A T E S XCIII. XCIV.

Plate XCIV. contains the Mouldings at large for XCIII. and hath a Scale for getting the Mouldings for any of the Bookcases. viz. Take the whole Height of the upper Part of the Bookcase, and divide it into twenty equal Parts; one of which divide again into three equal Parts one Way, and into four the other (but any Breadth is the same); then divide one of those three Parts into twelve equal Parts, as you see specified: then draw a Diagonal from Corner to Corner, and in one of the Divisions to take off Quarters, Halves, and three Quarters. The Mouldings are drawn from this Scale.

P L A T E S XCV. XCVI.

Plate XCV. is a Bookcase, with the Dimensions: And Plate XCVI. contains the Mouldings at large, and a Scale, as mentioned in XCIV. There are different Mouldings for the Plinth and Surbase on the left Hand.

P L A T E XCVII.

A Gothick Bookcase, with the Mouldings at large, and proper Centers to draw them by. A is the Plan of the Mouldings, which form the inner Work of the Doors, Half of which must be wrought on the Stile of the Door.

P L A T E S XCVIII. XCIX.

A Bookcase, with the Profile and Scale. Plate XCIX. is the Mouldings at large.

P L A T E C.

A Gothick Bookcase, with a Scale and Profile. The Mouldings and Capital are drawn Half their Bigness, on the left Hand. The middle Pillars must be glued, Part on one Door, and Part on the other, so as the Doors may open. If the middle Pillar on the Right hath one of the three Rounds glued on the middle Door, the other two must have their Bases and Capitals cut or scribed away behind, to let the glued one turn behind, and hung with Pin-Hinges at Top and Bottom. The Door on the Left must have one of the Rounds of the Pillar glued upon it at the opening Side. If the Rounds, which compose the Pillars that are glued on a small Round be left a little asunder, the Doors will open better, as you'll see by the Plan. A is the Plan of the Pillar, B the Stile of the Door.

P L A T E S CI. CII.

A Gothick Bookcase, with Gothick Pillars fixed on the Doors. The Capitals and Bases remain fixed, so that there can be no Difficulty in opening the Doors. Plate CII hath all the Mouldings at large, with a Plan of the Pillars on the Stiles of the Doors, and a Scale, as at Plate XCIV.

P L A T E CIII.

Two Designs of Organs for a Chamber. Organs of this Sort differ in Bigness, according to the Rooms they are intended for, and the Number of Stops required in them.

P L A T E CIV.

Two Organs; one Gothick, the other according to modern Architecture. They are very plain, and easily comprehended.

P L A T E CV.

An Organ fit for a small Church. The middle Part projects; the Breaks of the Pedestals are in a circular Form to the End-Parts. The End-Parts go off at the out Corners, and make an Angle in Front, which may be perceived by the shaded Parts of the Pedestal. If the Ornaments on the Tower in the Center should be disapproved, they may be omitted. A Scale is annexed for the Particulars.

P L A T E C V I.

An Organ in the Gothick Taste. As most of the Cathedral Churches are of Gothick Architecture, it is Pity that the Organs are not better adapted. The Plan of the Pipes is below, and a Scale to take off the Dimensions. The Pipes are returned upon the Out-Corners, as you may see in the Plan, to complete the Spires; and if the Ends fall with the same Sweep as in Front, it would have a good Effect.

P L A T E C V I I.

A Desk and Bookcase in Perspective. The under Part hath Doors and sliding Shelves within, for Cloaths: The upper Doors are intended for Glafs. A is the Inside of the Desk; C is the Profile of the Desk; B the Cornice, with a Scale.

P L A T E C V I I I.

A Desk and Bookcase. The Door in the Middle of the upper Part is intended for Glafs: The middle Part of the Desk consists of Drawers and Doors at the Ends, and within the Doors may be upright Partitions for Books. Dimensions are fixed.

P L A T E C I X.

A Desk and Bookcase in the Chinese Taste. The Doors of the Bookcase are intended for Glafs, and the Frets at Bottom may be two Drawers: The Dimensions are fixed to the Design.

P L A T E C X.

A Desk and Bookcase. The upper Doors are intended for Glafs. There may be either Doors or Drawers in the Front of the under Part. Dimensions are fixed.

P L A T E C X I.

A Desk and Bookcase on a Frame. The large Mouldings at the Bottom of the upper Part may be two Drawers: The Inside of the Desk is below. Dimensions are fixed.

P L A T E C X I I.

A Desk and Bookcase. The upper Doors are intended for Glafs: Within the Doors, in the under Part, may be upright Partitions for Books. The middle Part is a Recess for the Knees, and may have Drawers for Papers, &c. A is the Desk-Part, with Drawers, Doors, and Pigeon-Holes. The Mouldings are at large, with a proper Scale.

P L A T E C X I I I.

A Chest of Drawers, and a Cloaths-Press, with sliding Shelves: The Fret in the Middle may be two Drawers. A is the Plan, with a Scale: The Mouldings are at large on the Right.

P L A T E C X I V.

A Dressing-Table, with a Bookcase on the Top. The Fret in the under Part is a Drawer, with Conveniences for Writing or Dressing. The Ends of the upper Part are different. A is the Profile; B the Depth of the Recess for the Knees. The Mouldings are at large, and a Scale.

P L A T E C X V.

A Table and Bookcase, as above, only the under Part may be Doors, or Drawers: The Mouldings are at large, and a Scale.

P L A T E CXVI.

A Writing-Table and Bookcase for a Lady: The upper Doors are intended for Glafs. The middle Feet come out with the Drawer, which hath a Slider covered with green Cloth, or Spanish Leather, for writing upon. A is the Plan of the upper Part; B of the under Part. The Mouldings are at large, and a Scale. The circular Parts at the Ends may be Drawers.

P L A T E CXVII.

A Writing-Table and Bookcase, as Plate CXVI. A is Half the Plan of the upper Part. B of the under Part. The Mouldings are at large, with a Scale.

P L A T E CXVIII.

A Toilet, or Dressing-Table, for a Lady. The Dressing-Drawer under the Glafs should be divided in the same Manner, or nearly, as at C, in Plate LII. The end Parts open with Doors. In the Recesses are two Drawers. On the Top is a large Looking-Glass, which comes to the Front with joint Hinges, and over it a Compartment; and on each Side, End-Parts, with Doors that represent Drawers. The Ornaments should be gilt in burnished Gold; or the whole Work may be japanned, and the Drapery may be Silk Damask, with Gold Fringes and Tassels.

P L A T E CXIX.

A Toilet, as above. The Glafs, made to come forward with folding Hinges, is in a carved Frame, and stands in a Compartment, that rests upon a Plinth, between which are small Drawers. The Drapery is supported by Cupids, and the Petticoat goes behind the Feet of the Table, which looks better. The ornamental Parts may be gilt in burnished Gold, or japanned.

P L A T E S CXX. CXXI.

Two Cabinets. The Mouldings are at large, and Dimensions fixed. Plate CXXI. hath different Feet.

P L A T E CXXII.

Two Designs of Cabinets; that on the Left hath folding Doors: The Ornament which is on them will conceal the Joining. These Ornaments may be Brass, or Silver, finely chased and put on; or they may be cut in Filligree-Work, in Wood, Brass, or Silver. B is Half the Plan.

That on the Right has one Door in the Middle, and Drawers on each Side. All the Ornaments which are on the middle Door, at Top, Bottom, and two Sides, must be fixed fast, and to open with it: The Feet, as well as all the ornamental Parts, must be cast in Brass, or Silver, &c. A is Half the Plan.

P L A T E CXXIII.

An India Cabinet, with Drawers in the Middle, and different Doors at the Ends. The Frame is pierced through, but may be solid, and the Fret glued on. The Dimensions are specified, and the Mouldings at large, with a Scale.

P L A T E CXXIV.

A Gothick Cabinet. The Gothick Work at Bottom is intended for a Drawer. The middle Part at B is open, and hath Shelves with Frets on the Edges. The Dimensions are fixed, and a Scale.

P L A T E CXXV.

A Cabinet with Term-Feet. The middle Part is a Door, with Gothick Pillars fixed on, and open with the Door, and hath a Glafs, which may be either silvered or transparent. The Ornaments are carved Wood. The under Drawer at D goes the whole Length, is pierced through, but

but may be solid, and relieved, or sunk, with a small Moulding wrought round. C, B, A, are the Mouldings. A Scale is annexed:

P L A T E CXXVI.

A Cloaths-Prefs, and a Cloaths-Chest. The Prefs hath sliding Shelves, which should be covered with green Baize, to cover the Cloaths. The Sizes are fixed, but are often made larger.

P L A T E S CXXVII. CXXVIII.

Four Cloaths-Chests upon Feet. They may open in Front, and have sliding Shelves, as in Plate CXXVI.

P L A T E CXXIX.

A Cloaths-Prefs in two Parts. The upper Part as CXXVI. The under Part is Drawers for Linen, &c.

P L A T E CXXX.

A Cloaths-Prefs in the Shape of a Commode. The upper Part hath different Doors. The Ornaments may be omitted, if thought superfluous.

P L A T E CXXXI.

A Cloaths-Prefs with different Doors. The under Part is in Shape, with carved Ornaments for the Feet, which go up the Corners. B is the upper Part, A the under Part. The Mouldings are at large, with a Scale.

P L A T E CXXXII.

A China-Cafe, with Glafs in the Front and Ends, to shew the China. The Feet are cut through, but may be solid, and the Frets glued on as on the Rails. The Rail in Front is divided into three Drawers. The Dimensions are fixed, and Mouldings at large.

P L A T E CXXXIII.

A China-Cafe, as above. The Canopy projects more at the Ends than Front. For the Method of working, see Fig. 1. Plate LXXXVI. The Mouldings are at large, and a Plan of the middle Stile of the two Doors lapped together, as you will see by the dotted Line.

P L A T E CXXXIV.

A China-Cafe, as above. The Profile is on the Right: Between the middle Feet is a small Canopy, for a Chinese Figure, or any other Ornament.

P L A T E CXXXV.

A large China-Cafe, with Glafs in the Doors and Ends. The top Part is intended to be open in Front. The Profile is on the Right, and a Scale. The Ornaments on the Feet may be left out, and a Plinth put in their Stead. This Piece of Work may be made of a soft Wood, and japanned, or painted and partly gilt.

P L A T E CXXXVI.

A China-Cafe. The Mouldings are on the Left, and the Dimensions fixed.

PLATE CXXXVII.

A China-Cafe, very proper for a Lady's Dressing-Room. It may be made of any soft Wood, and japanned any Colour. The middle Part hath two Doors, and the middle Stiles are lapped together, as in Plate CXXXIII.

It will be best to make the Middle and Ends separately, as also the upper Work of the Canopies, Frets, &c. The Feet are cut through; but the Rail of the Frame must not, as it will be too weak to support so large a Piece of Work. The Front and Ends are intended for Glafs. The Ends of the Canopies in the Middle project much more than in the Fronts: And for the Method of working and mitring, see Plate LXXXVI. Fig. 2. The Mouldings are at large, and Dimensions specified.

PLATE CXXXVIII.

Two Shelves, for Books or China. That on the Right is intended for Glafs in the Doors and Ends, as at C. B hath no Doors, nor Frets on the Edges of the Shelves, but may if desired: Under the End-Parts are carved Brackets, which make a good Finishing. C is the Profile, with a Scale.

PLATE CXXXIX.

Two Shelves, as above. That on the Left hath a Fret-Door, with Glafs in it. The Fret at Bottom may be two Drawers. *b* is the Profile of B. That on the Right hath no Glafs in the Doors. *a* is the Profile of A. The Scale is annexed.

PLATE CXL.

Two Shelves, with Canopies, with their Plans and Scales.

PLATE CXLI.

A Shelf for China. The Canopy is a Kind of Dome, pierced through. The Plan, Profile, and a Scale are on the Right.

PLATE CXLII.

This Shelf is intended for japanning. The Fretwork at the Ends is designed for Doors. The Supporters of the Canopies of the Ends stand at the Corners, and are joined in the Middle. The Feet are pierced through. A is the Plan, with a Scale

PLATE CXLIII.

A Shelf, as above. The Plan and Scale are on the Left. The three Squares marked in the Plan, are the Sizes of the upper Shelves.

PLATE CXLIV.

Six Candlestands. They are from three Feet, six Inches, to four Feet, six Inches in Height: They have three Arms, and three Feet each, and the Sides are mitred together.

PLATE CXLV.

Four Candlestands, as above, which, if finely executed, and gilt with burnished Gold, will have a very good Effect.

PLATE CXLVI.

Four Candlestands. That in the Middle is in the Chinese Taste, and will hold seven Candles.

P L A T E CXLVII.

Four Candlestands, which may be converted into Terms for Busts. That on the Left is intended for a Glass Globe, fixed at the Bottom in a Piece of Ornament: The Socket for the Candle may be fixed on a Piece of Wood, which may go down the Term, and be so contrived as to be raised up by a small Line and Pully.

P L A T E CXLVIII.

Four Terms for Busts, with the Plan below each, and a Scale.

P L A T E CXLIX.

Three Stands for China Jars, and may be either gilt or japanned.

P L A T E CL.

Six Pedestals. Two have Emblems of War, and one of Music and Poetry.

P L A T E CLI.

Four Cisterns: The Ornaments should be Brass. The Cistern at Bottom should be made of Wood, or Marble, and cut out of the Solid. The others may be made in Parts, and joined with the Brass Work.

P L A T E CLII.

A, B, C, D, E, Five Lanthorns, for Halls, Passages, or Staircases. Two of them are square; the others have six Sides, and are generally made of Brass, cast from wooden Moulds: A Scale is annexed.

P L A T E CLIII.

Three Lanthorns. That in the Middle is very large. That on the Left is in the Form of an Egg; and that on the Right hath the Corners hollowed in, as may be seen by the Plan.

P L A T E S CLIV. CLV.

Ten Chandeliers. That on the Left in Plate CLV. hath only four Sides; all the others have six Sides. The two at the Bottom of Plate CLIV. are solid; but I think the open ones preferable. They are generally made of Glass, and sometimes of Brass: But if neatly done in Wood, and gilt in burnished Gold, would look better, and come much cheaper.

P L A T E CLVI.

Three Fire-screens. A and B have each two Leaves, which fold together, and the Fret which goes round the Paper is cut through. The other Screen stands on a Pillar, and slides up and down.

P L A T E CLVII.

Three Fire-screens, which stand on four Feet, and are commonly called Horse-Fire-screens. That on the Left slides up. The Wood-Work of all of them should be gilt in burnished Gold.

P L A T E CLVIII.

Three Fire-screens. That on the Right hath two Leaves, which fold. The others have Pillars, and slide up and down.

P L A T E CLIX.

Six Tea-Chests. The Ornaments should be of Brass, or Silver: The Plans are below, with a Scale.

P L A T E S CLX. CLXI.

Nine Brackets for Bufts. Their Dimensions cannot be fixed.

P L A T E CLXII.

Three Brackets for Marble Slabs. A may be the front Rail to any of them.

P L A T E CLXIII.

Two Clock-Cases, with their Plans.

P L A T E CLXIV.

Three Clock-Cases. *a* is the Plan of the Head and middle Part of that on the Left; B is the Plan of the Pedestals; and C of the Moulding which goes round it.

The Head-Part of that in the Middle is supported by two Ionick Columns and Pedestals. A, A, are the Columns, which may be hollow, and the Weights of the Clock go down them. For the opening Parts, you may cut the Columns in the Middle; one Half remains fixed, the other opens as a Door. C is the hollow Part, where the Pendulum swings. B, B, B, the Glasses. A, A, at the Back are two Pilasters: on the Top are some Emblems of Time. That on the Right, hath a Serpent, that goes round the Dial-Plate, representing Time lasting to Eternity, and the Wings on the Sides shew how swiftly it flies away.

P L A T E CLXV.

Two Table Clock-Cases, with a Scale, and Half of their Plans. C is the Plan of that on the Left; B is the Plan of the Base; A is the Plan of the Cornice; *c, f*, the Plans of the Columns. The Ornaments which go round the Glass on the Left, must be a Door.

P L A T E CLXVI.

Five Clock-Cases. That in the Middle is very large, and fit for a Public Hall, or an Assembly-Room. The other are for Spring-Clocks.

P L A T E S CLXVII. CLXVIII. CLXIX.

Pierglass-Frames, with a Scale, but the Dimensions cannot be determined.

P L A T E CLXX.

A Table and Pierglass. A skilful Carver may, in the Execution of this and the following Designs, give full Scope to his Capacity.

P L A T E CLXXI.

Two Frames of Pierglasses.

P L A T E CLXXII.

Four oval Frames.

P L A T E CLXXIII.

Two Architrave Frames, with Heads.

P L A T E

PLATE CLXXIV.

Two Ovals.

PLATE CLXXV.

Four Frames of Tables.

PLATE CLXXVI.

Two Frames of Tables. The uppermost is a Dorick Entablature, with its Triglyphs and Metopes, supported by two Cariatides. The undermost is supported by two piping Fauns, leaning against two Vines, intermixed with Foliage, &c. It will have a grand Appearance, if executed with Judgment, and neatly gilt.

PLATE CLXXVII.

Five Girandoles.

PLATE CLXXVIII.

Three Girandoles. That on the Left is a Piece of Ruins intermixed, with various Ornaments.

PLATE CLXXIX.

Two carved Chimney-Pieces, with Glassés, Frames, and other suitable Ornaments.

PLATE CLXXX.

Two Chimney-Pieces in Architecture, with the Plans of the Columns below. The Columns may be whole.

PLATE CLXXXI.

Two Chimney-Pieces, with Glassés.

PLATE CLXXXII.

A Chimney-Piece, which requires great Care in the Execution. The Imbossments must be very bold, and the Foliage neatly laid down, and the whole properly relieved. The Top may be gilt, as likewise some other ornamental Parts.

PLATE CLXXXIII.

A Chimney-Piece of Architecture, intermixed with Trophies, &c.

PLATE CLXXXIV.

A Chimney-Piece composed of Architecture, Sculpture, and Ruins. Great Care will be necessary in executing the upper Part: The Ornaments must be carved very bold, so that the Ruins may serve as Bas Relief. The under Part should likewise be very bold, and the Top entirely free. It would not be amiss, if the whole was modelled before it is begun to be executed.

PLATE CLXXXV.

A Frame for a Picture. The Corners are Trophies of Hunting, Musick, &c.

PLATE CLXXXVI.

A Frame with warlike Trophies in the Corners and Middles.

PLATE CLXXXVII.

A Frame for a Picture of an Engagement at Sea.

PLATE CLXXXVIII.

Two Tabernacle-Frames proper for Stair-Cases.

PLATE CLXXXIX.

Eight Shields, which, as they are often placed very high, should be very bold. They may serve as Ornaments to Pediments.

PLATES CXC. CXCI.

Eight Stove-Grates. I would recommend the ornamental Parts to be of wrought Brass, and as they may be made to take off, will be easily cleaned.

PLATES CXCII. CXCIII.

Eight Designs of Frets.

PLATES CXCIV. CXCV.

Ten Designs of Borders for Paper-Hangings.

PLATE CXCVI.

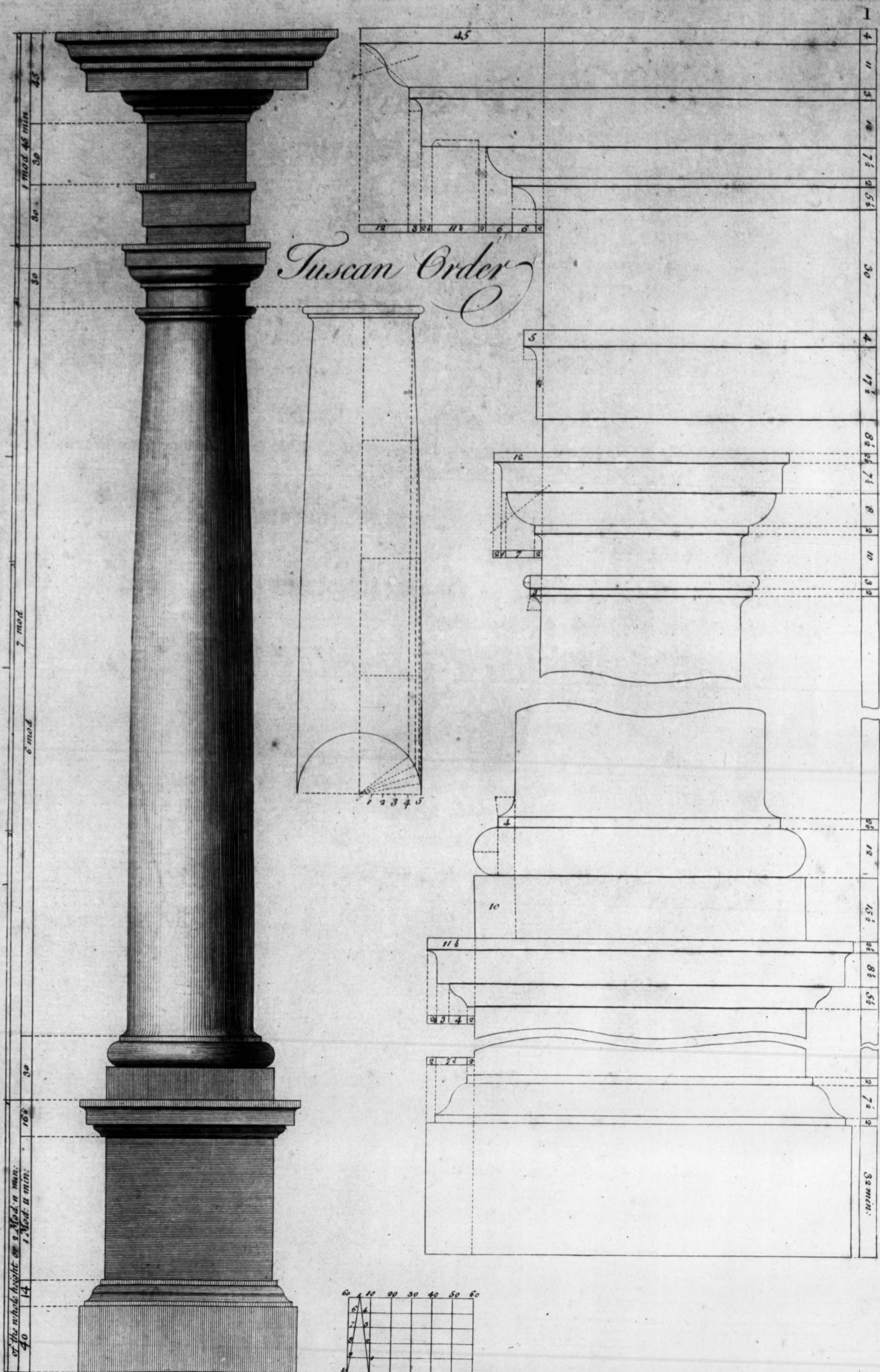
Three Designs of Fret-Work.

PLATES CXCVII. CXCVIII.

Four Designs of Chinese-Railing. They are genteel Fences for Gardens, &c.

PLATES CXCIX. CC.

Designs of Handles and Scutcheons, of Brass-Work, for Cabinet-Work. A and B are Handles for Tea-Chests.



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T. Müller sculp.

PLATE CLXXXVII.

A Frame for a Picture of an Engagement at Sea.

PLATE CLXXXVIII.

Two Tabernacle-Frames proper for Stair-Cases.

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PLATE CXCI.

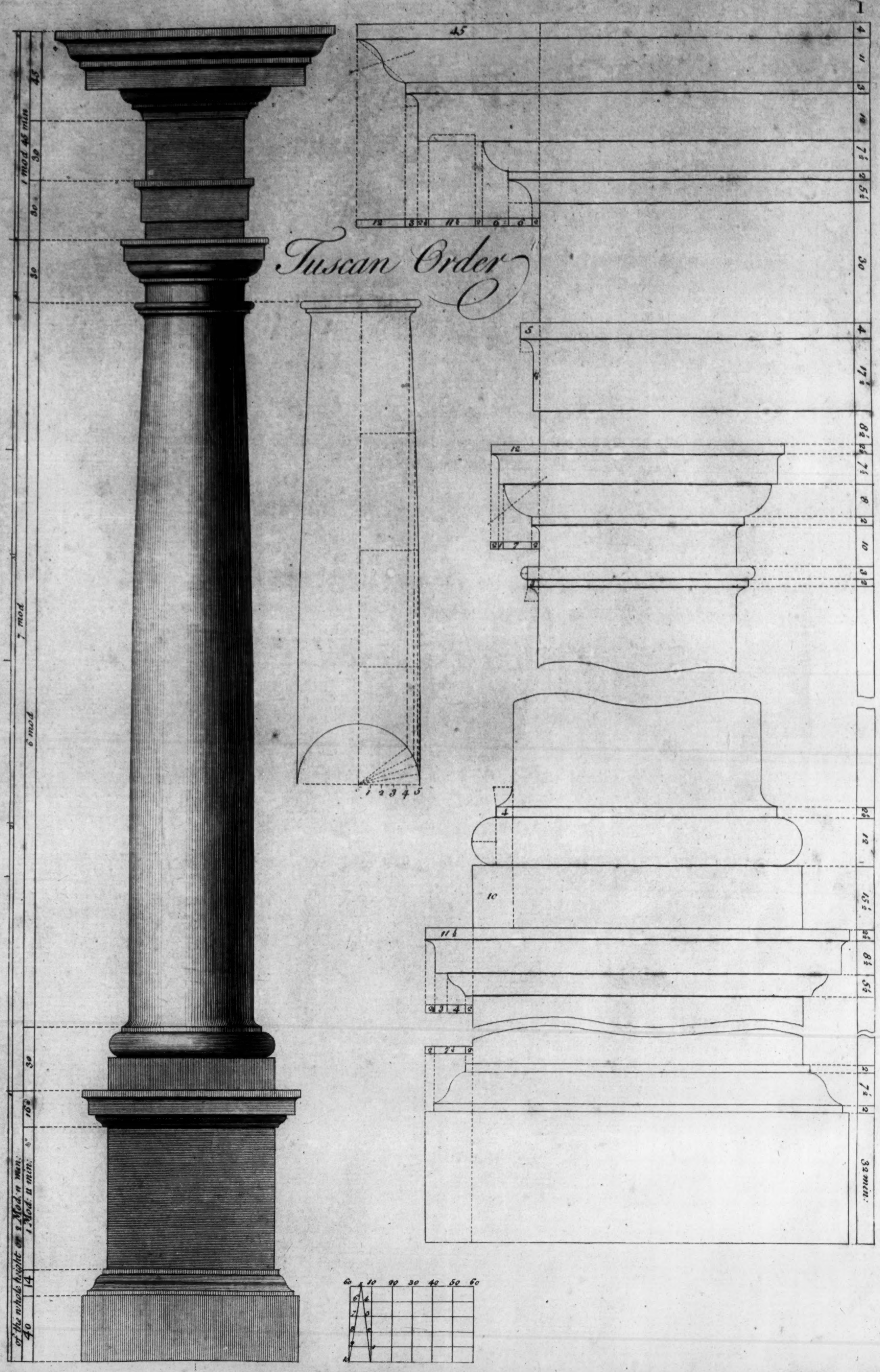
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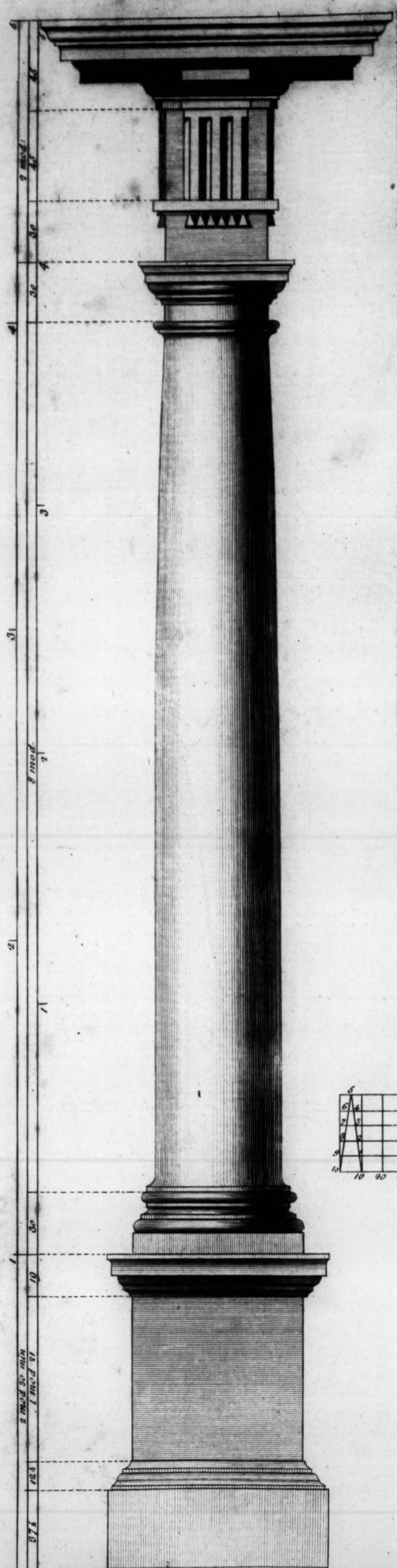


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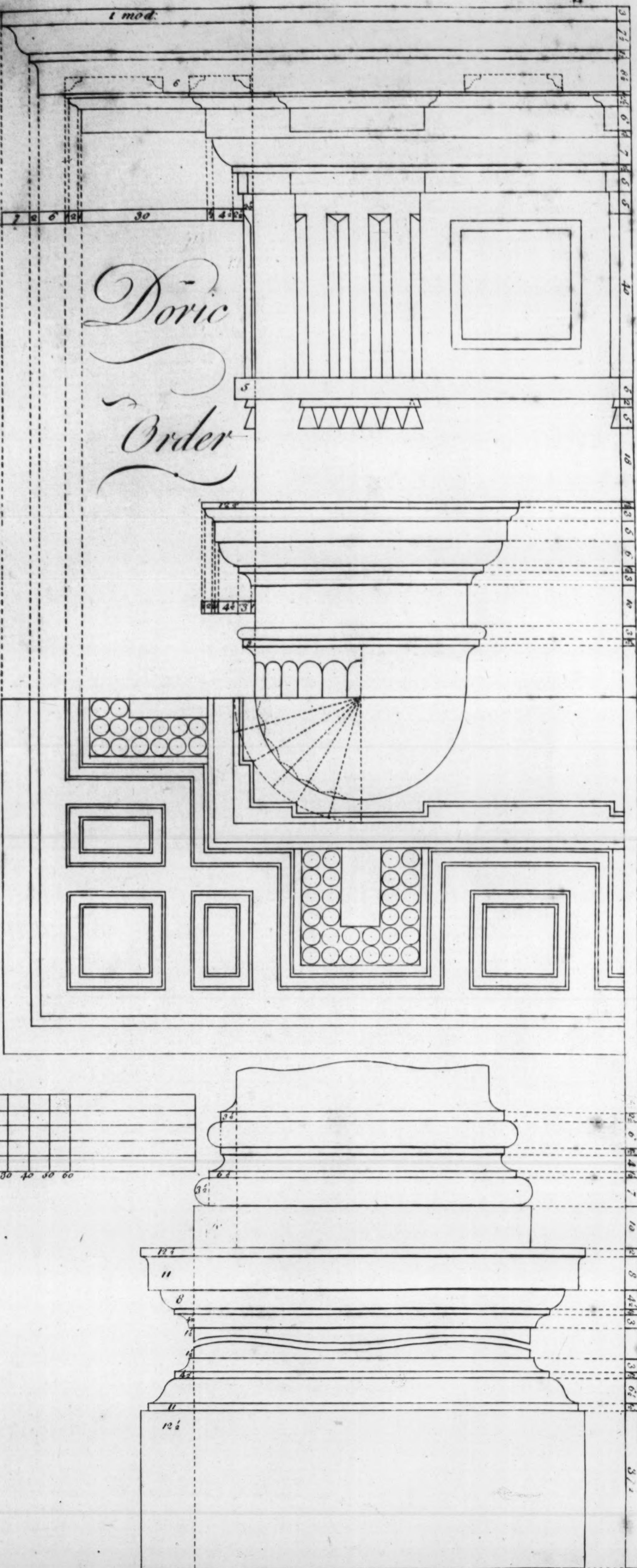
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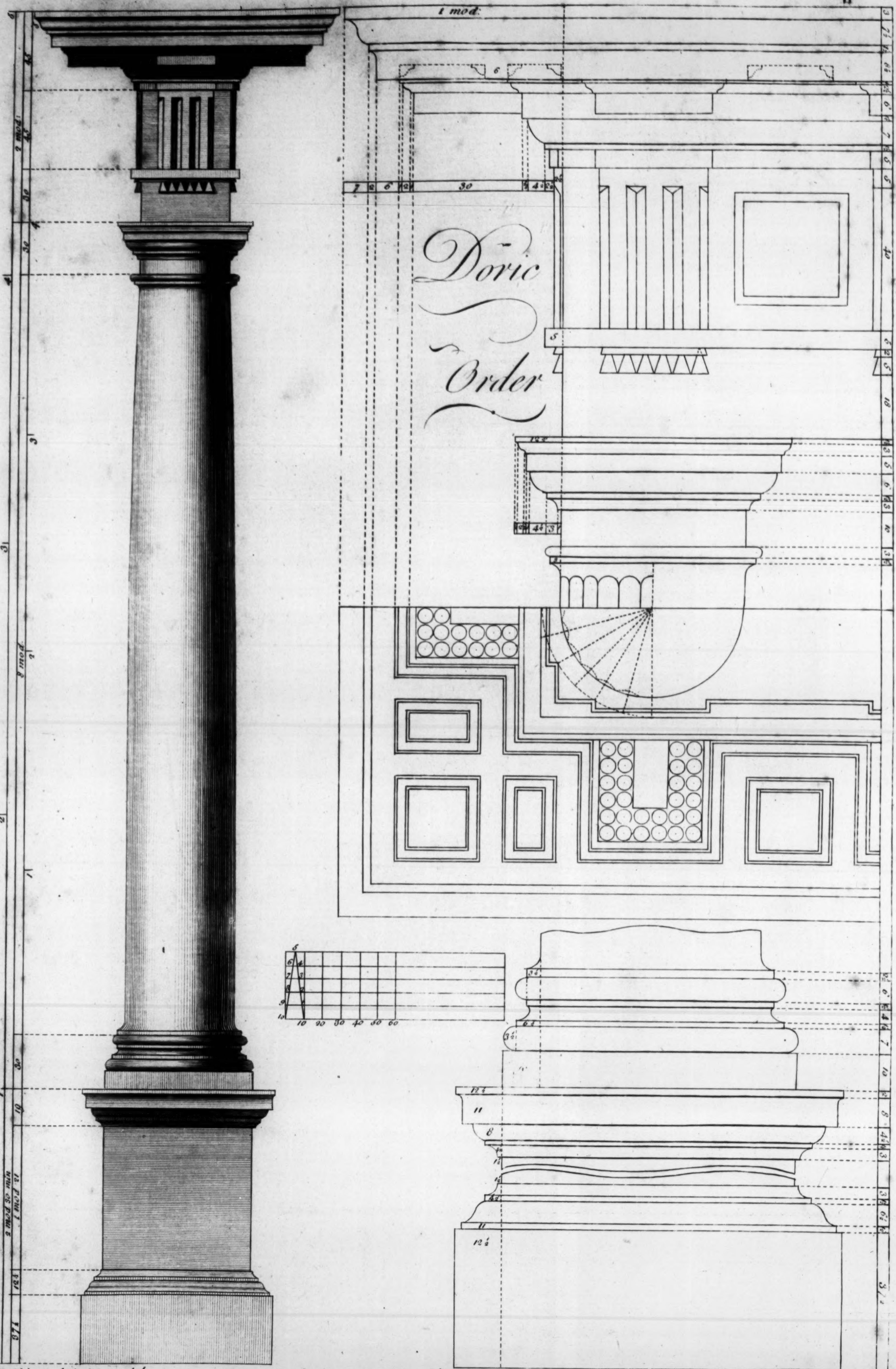
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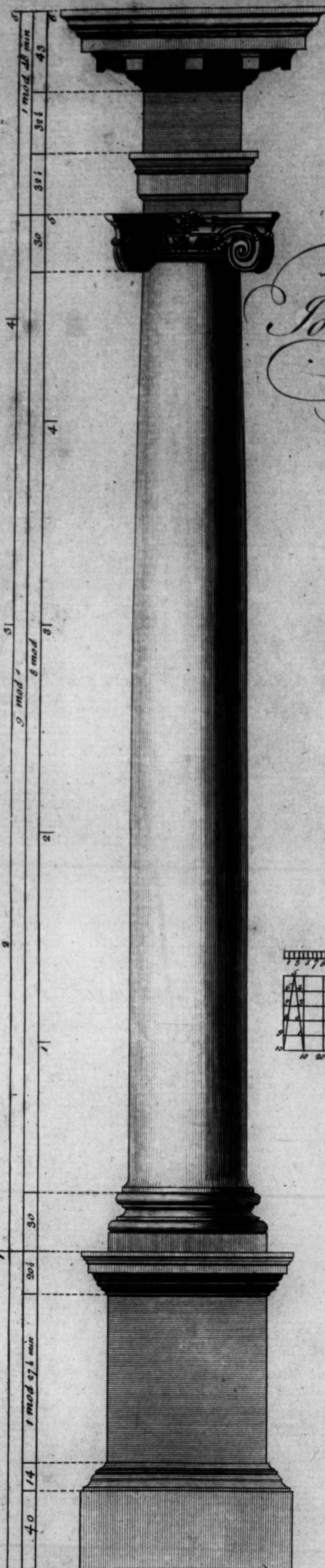
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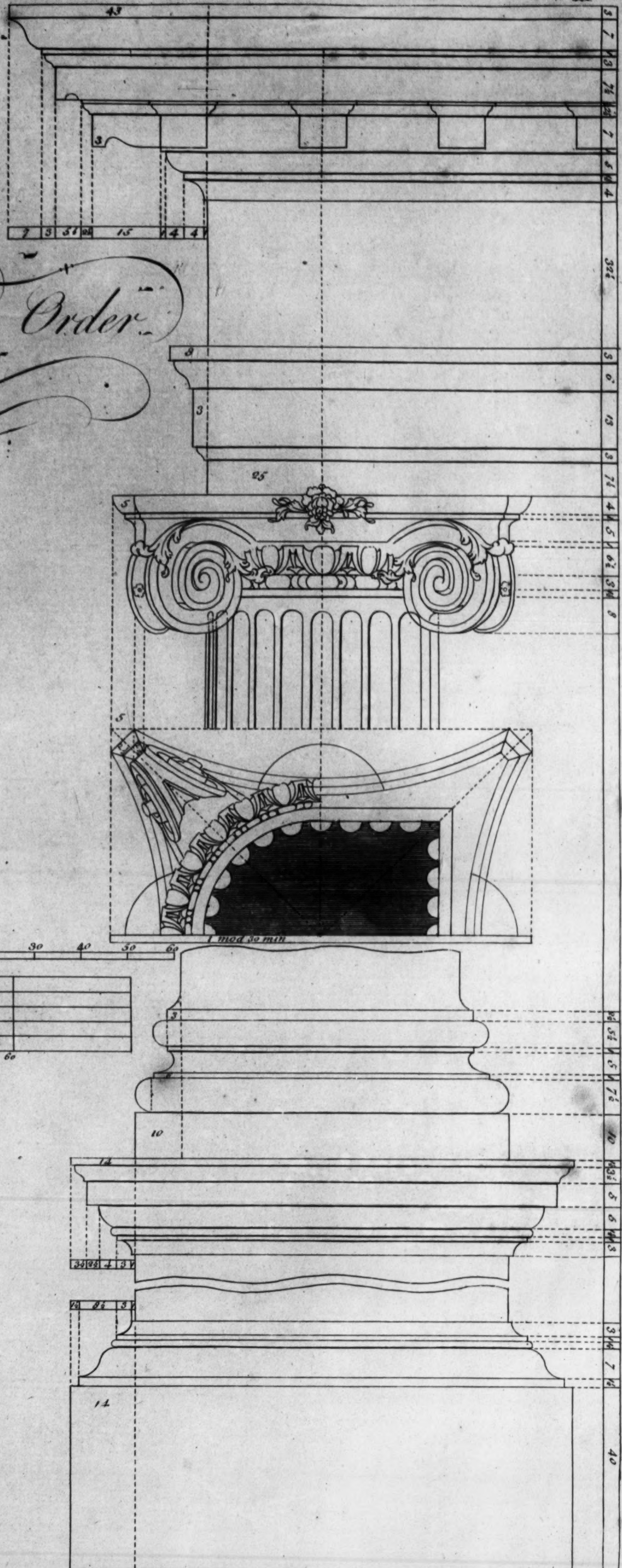




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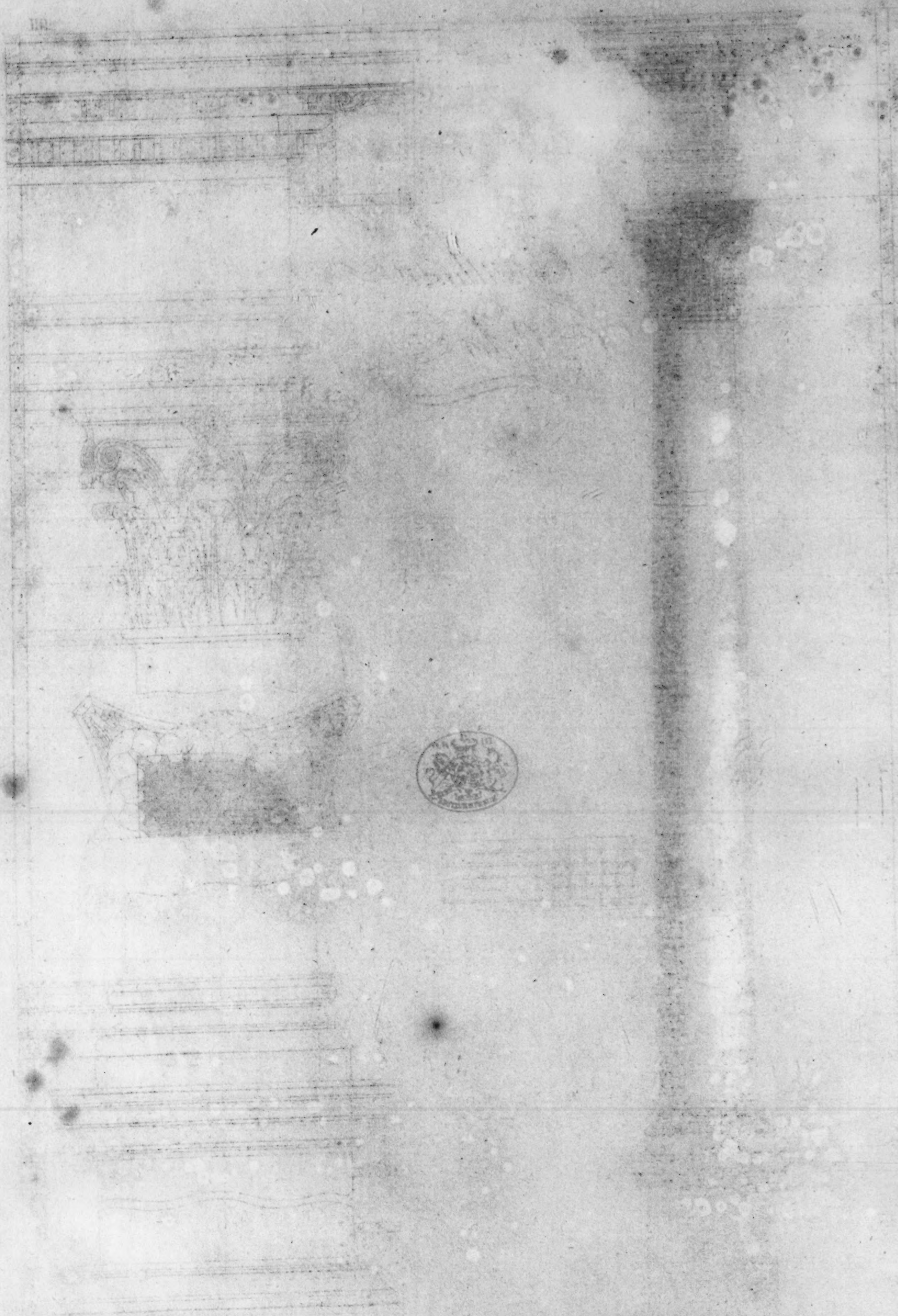
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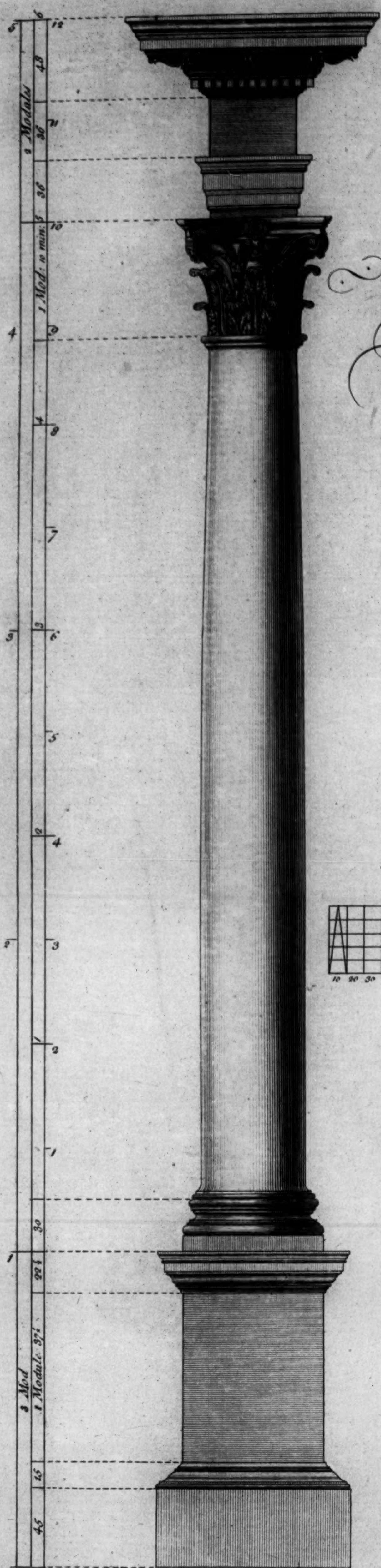


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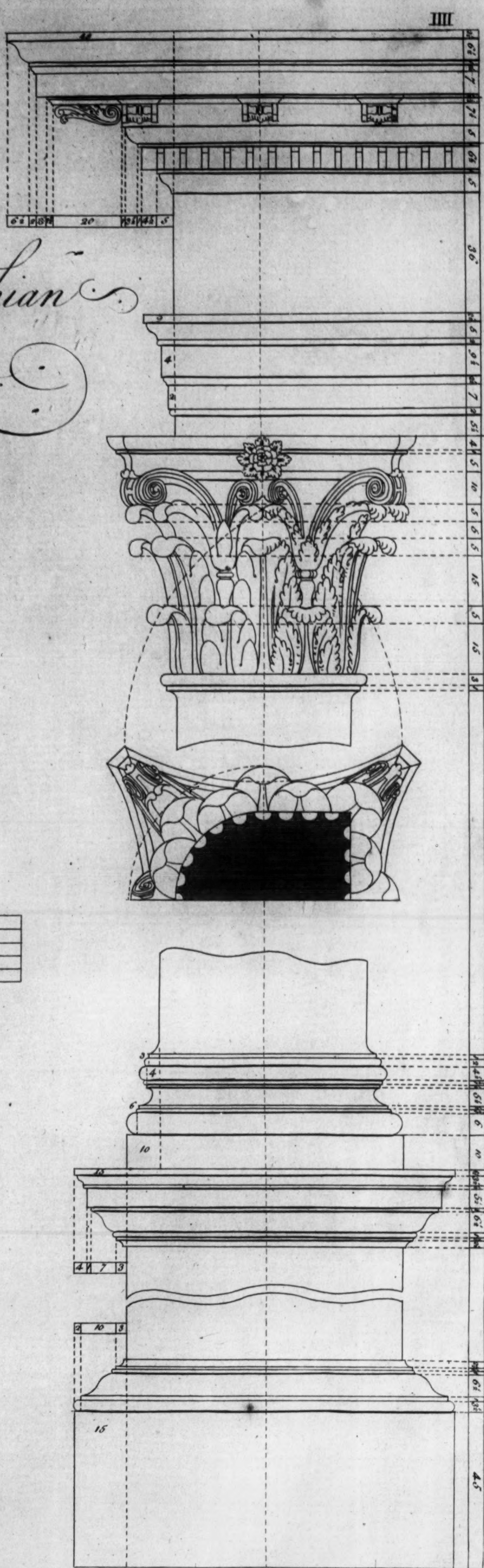
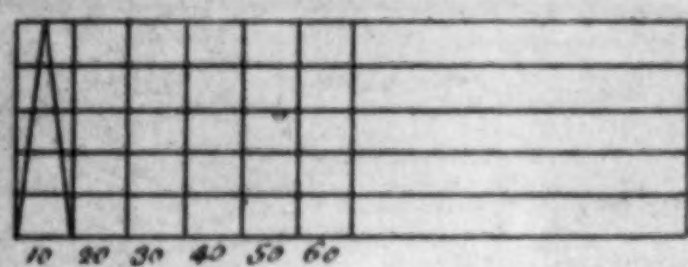
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*Corinthian
Order.*

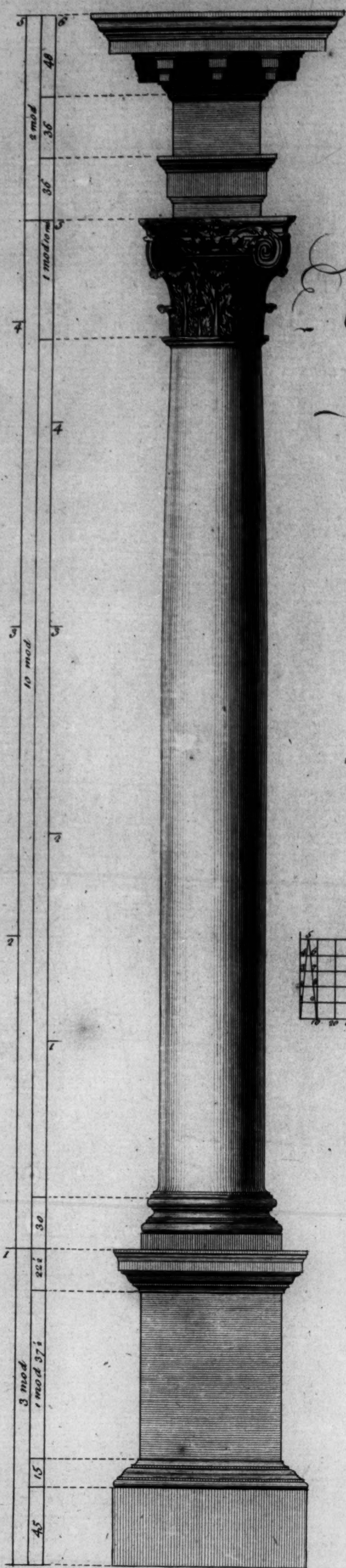


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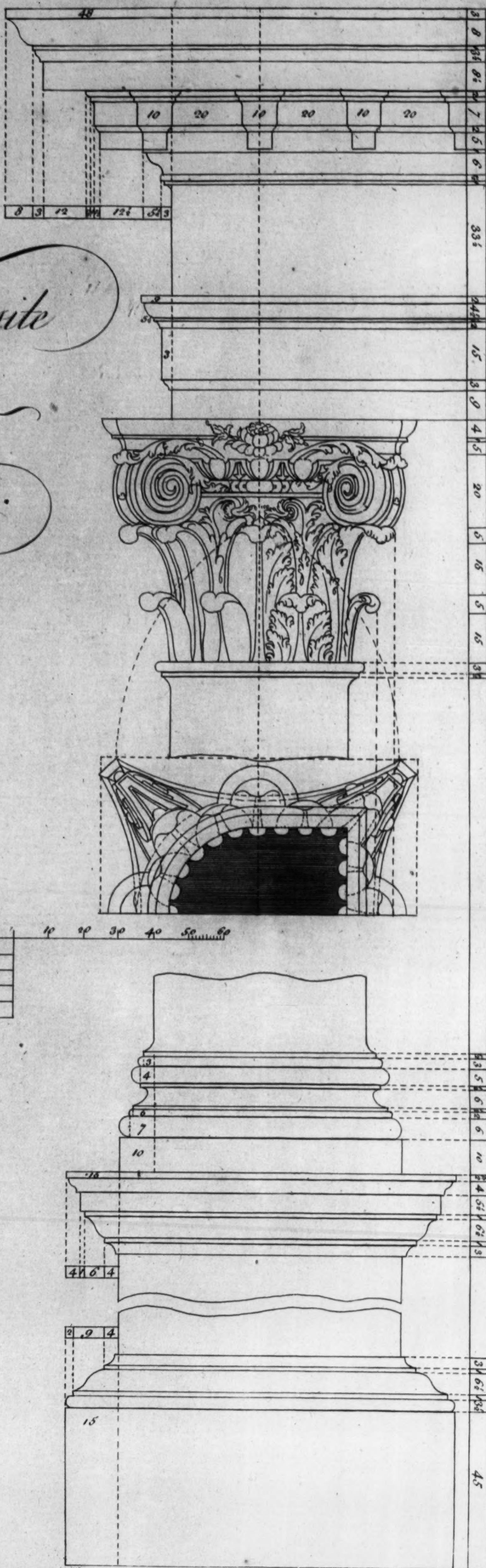
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*Composite
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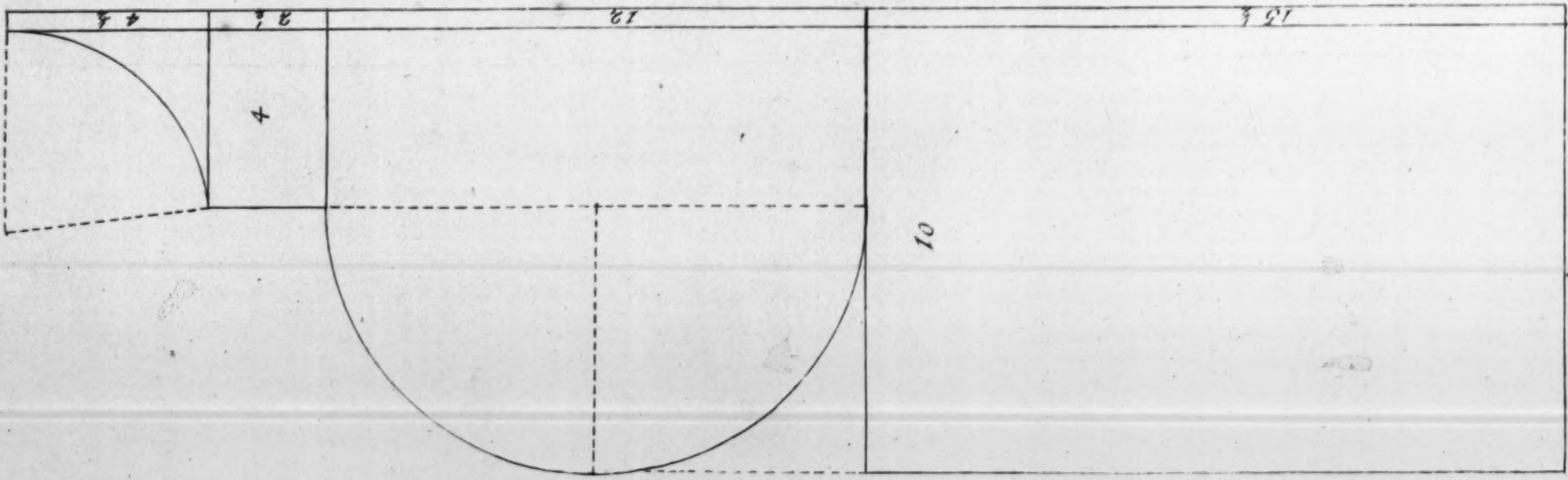


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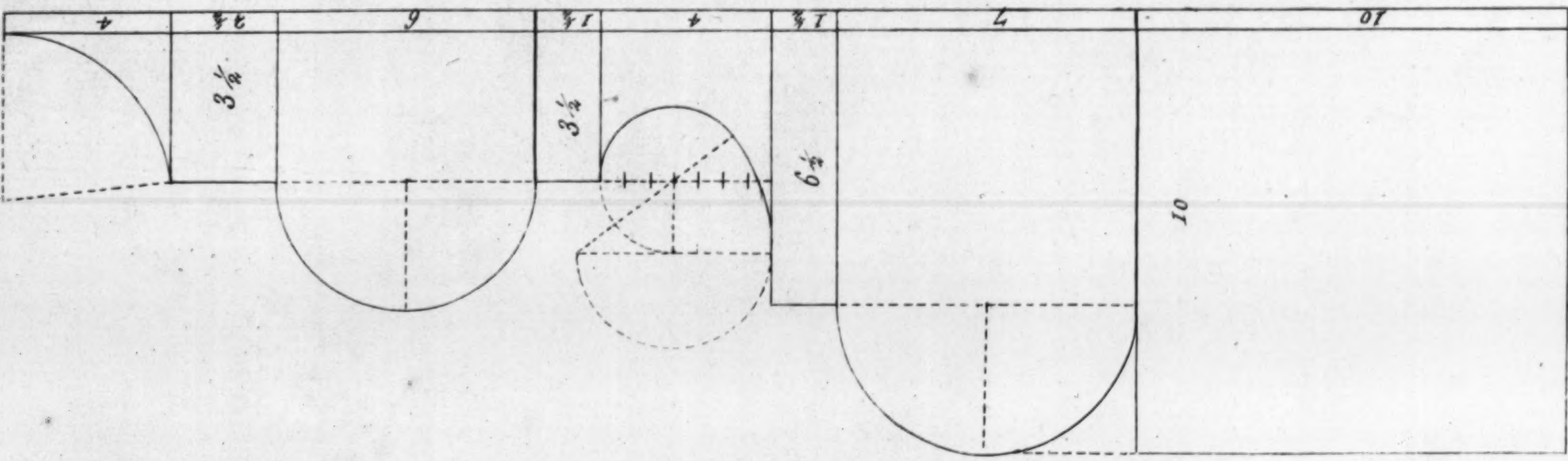
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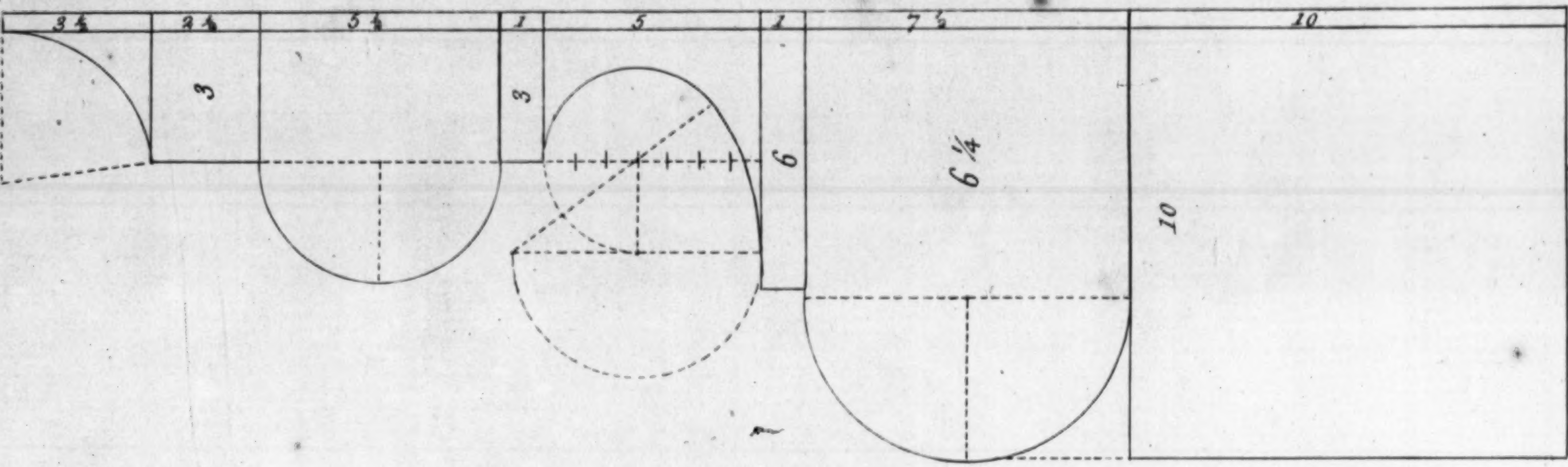




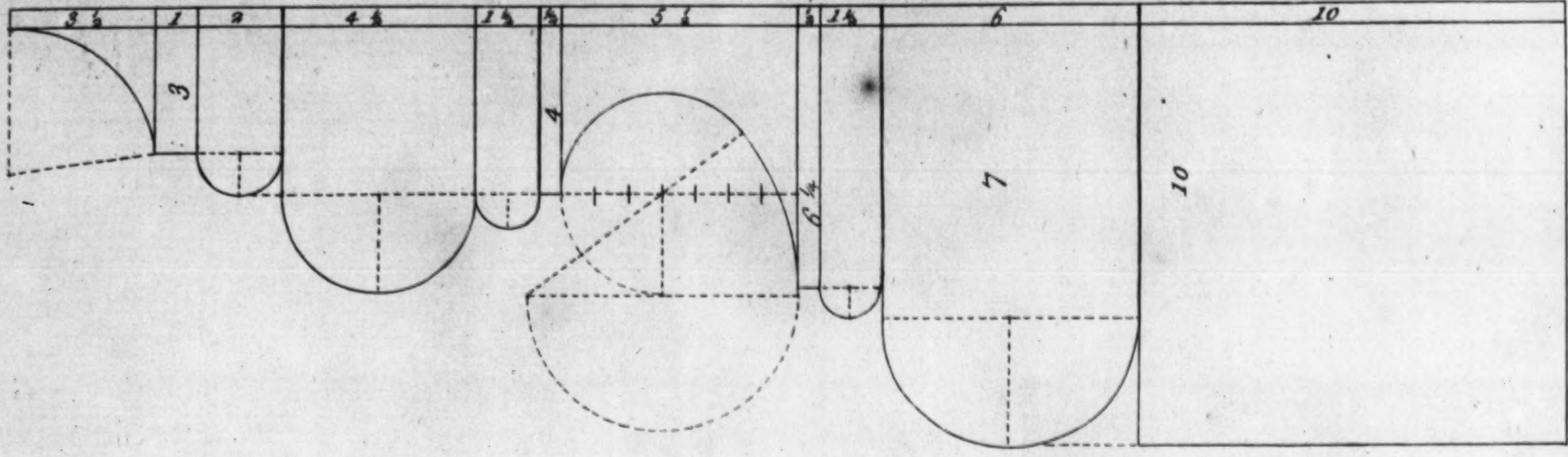
Tuscan
T. Chippendale, inc. & del.



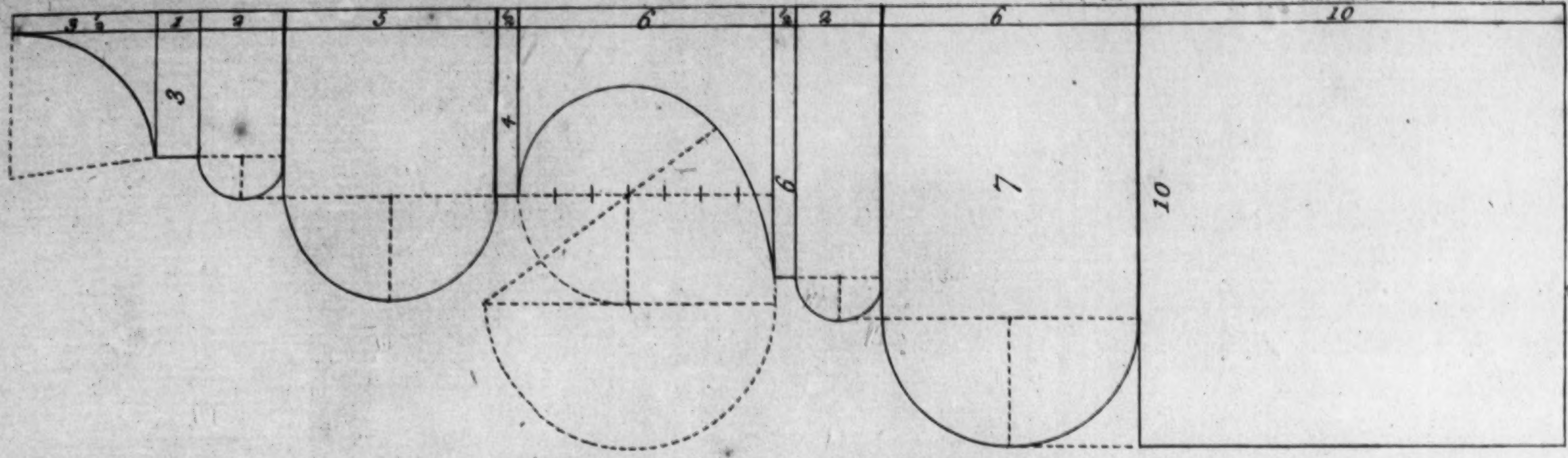
Doric



Ionic



Corinthian



Composite
T. Chippendale, inc. & del.



The figure displays ten architectural drawings of classical column profiles, arranged in a 5x2 grid. Each drawing includes a vertical scale bar on the right and a horizontal scale bar at the top. The columns are labeled on the right side of each row: Composite, Corinthian, Doric, Doric, and Tuscan. The drawings show the column shaft, capital, and base, with dashed lines indicating the construction of the curves and proportions.

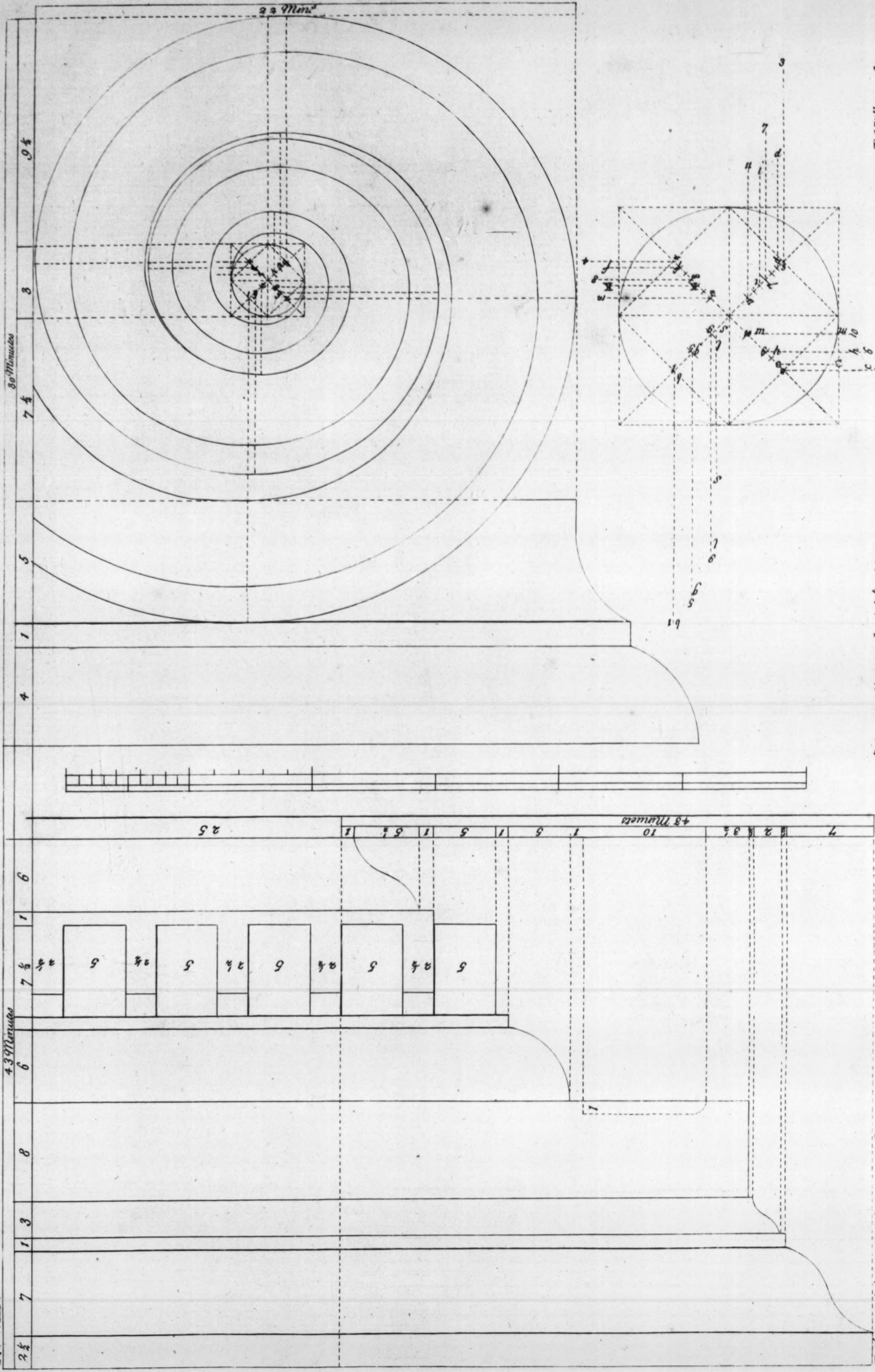
Column Type	Height (ft)	Height (in)	Top Width (ft)	Top Width (in)
Composite	10	10	10	10
Corinthian	10	10	10	10
Doric	10	10	10	10
Doric	10	10	10	10
Tuscan	10	10	10	10

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Nº VIII.



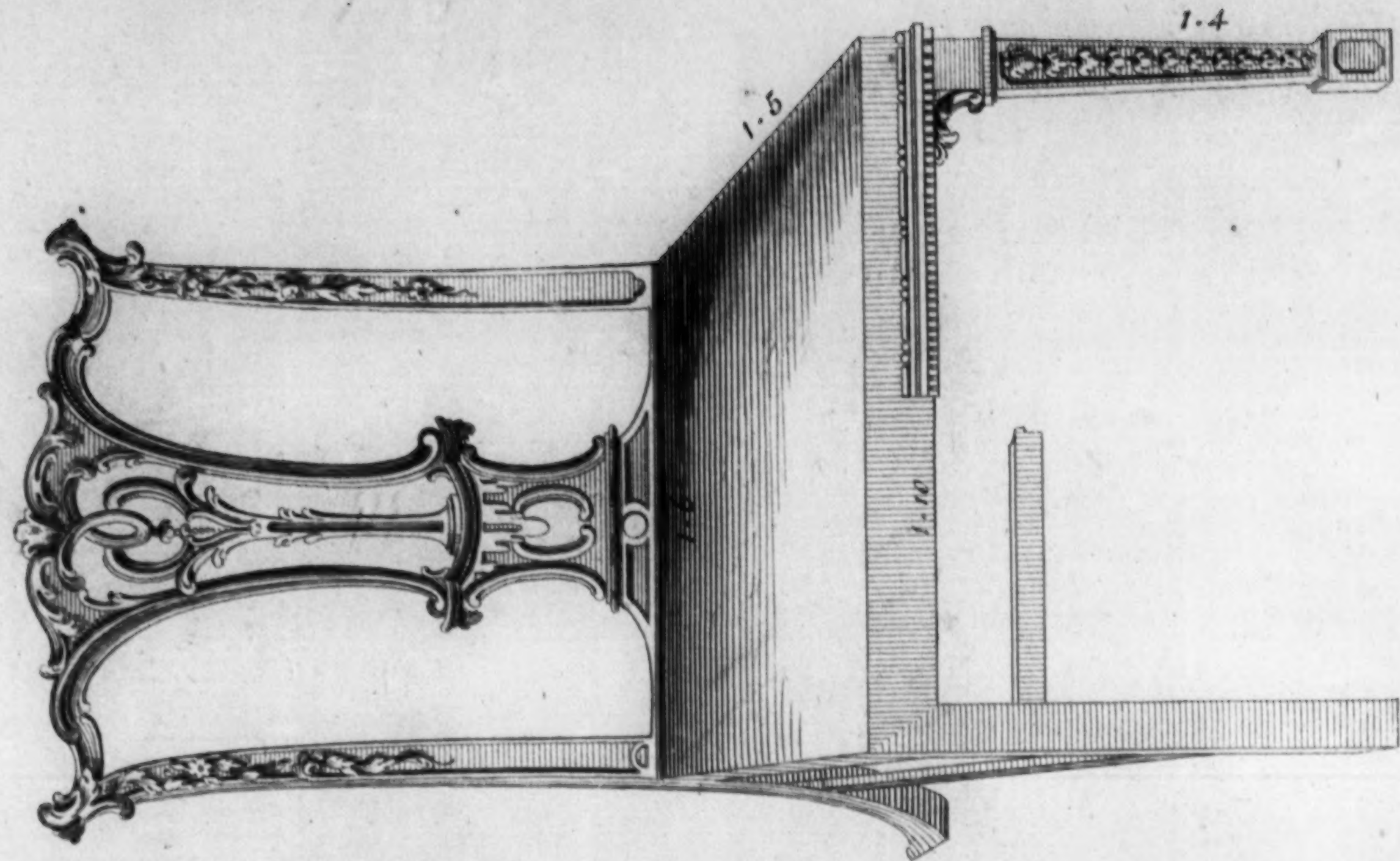
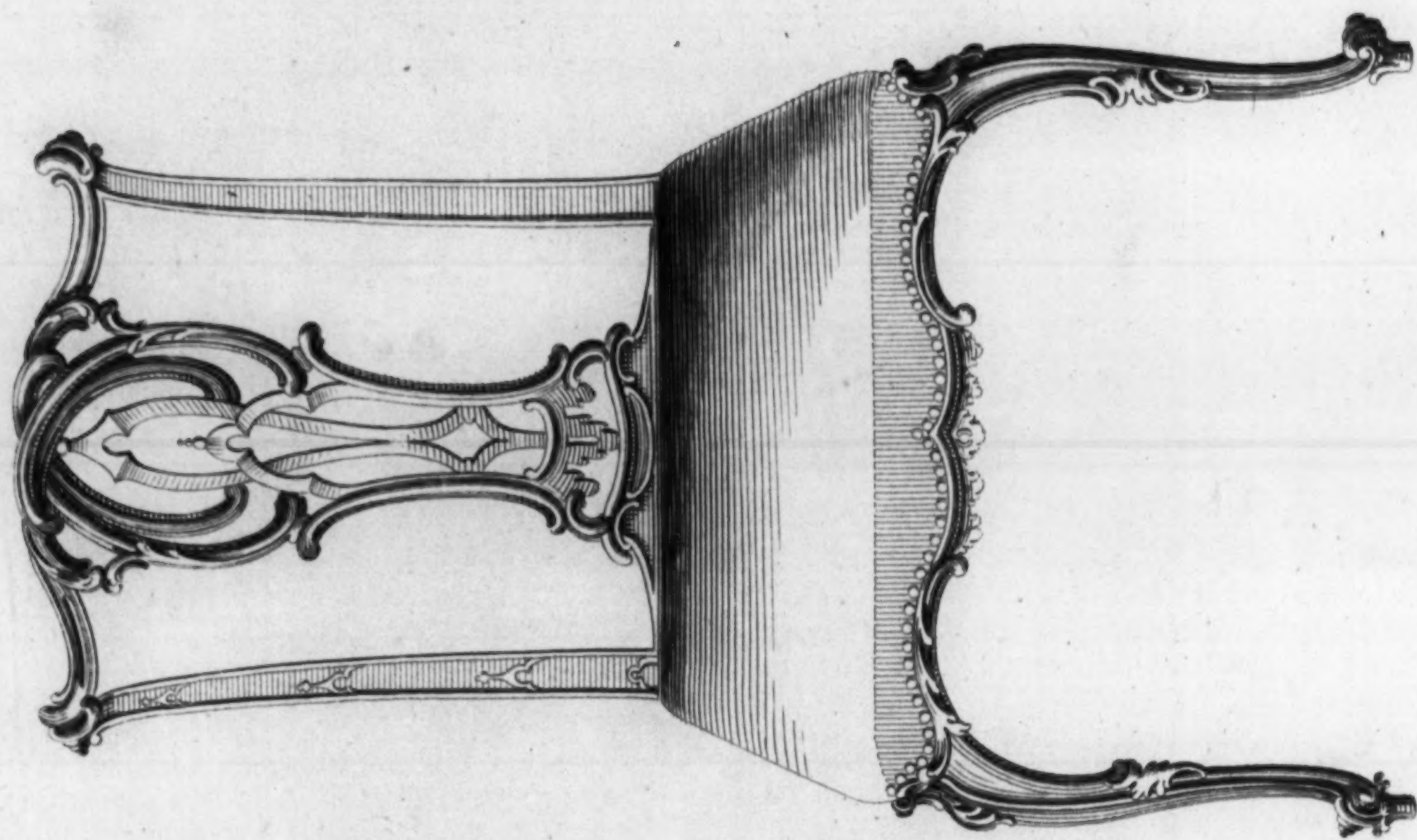
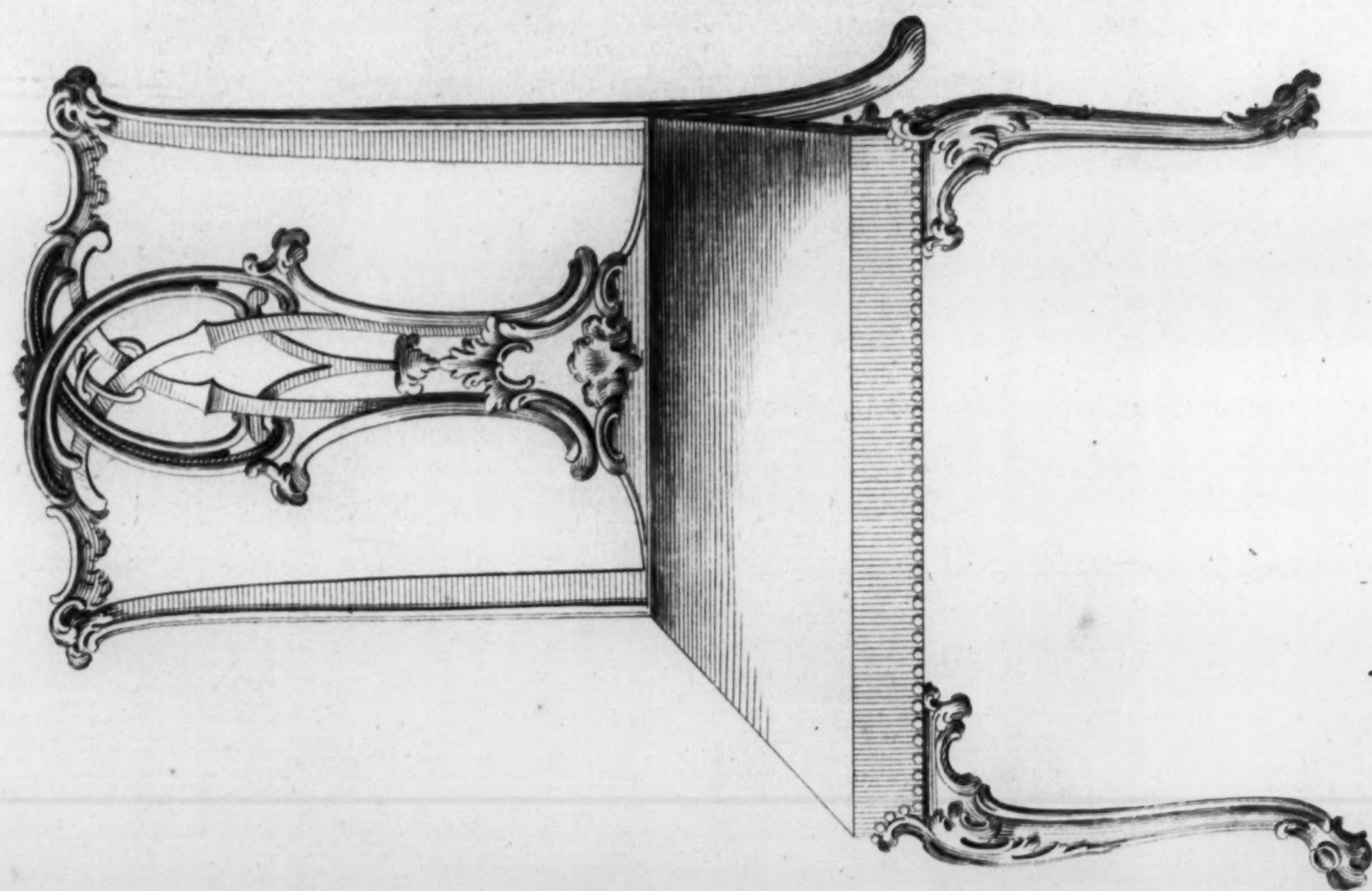
T. Muller sculp.

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Chairs.



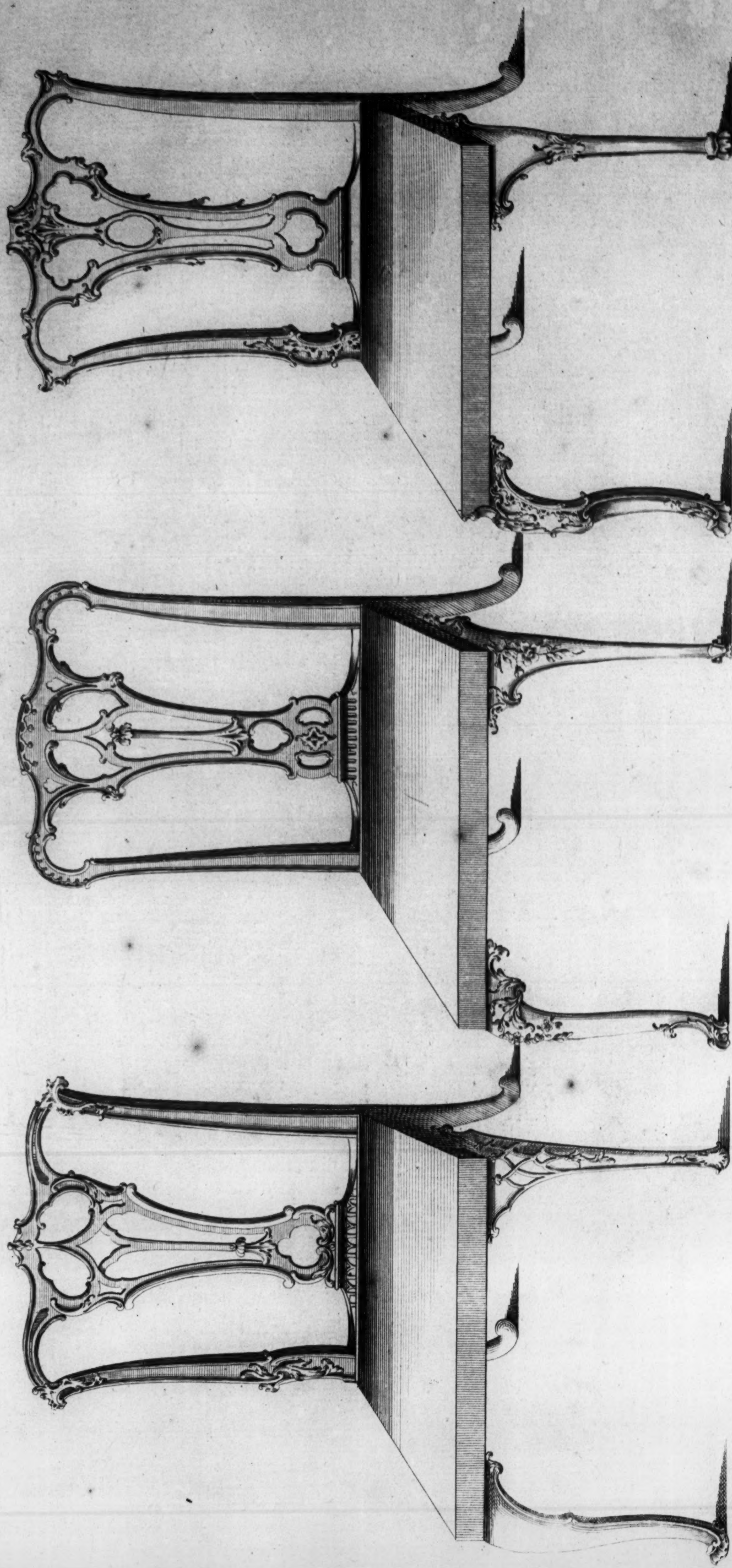
Hemrich Sculp.

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N^o X.

Chairs.



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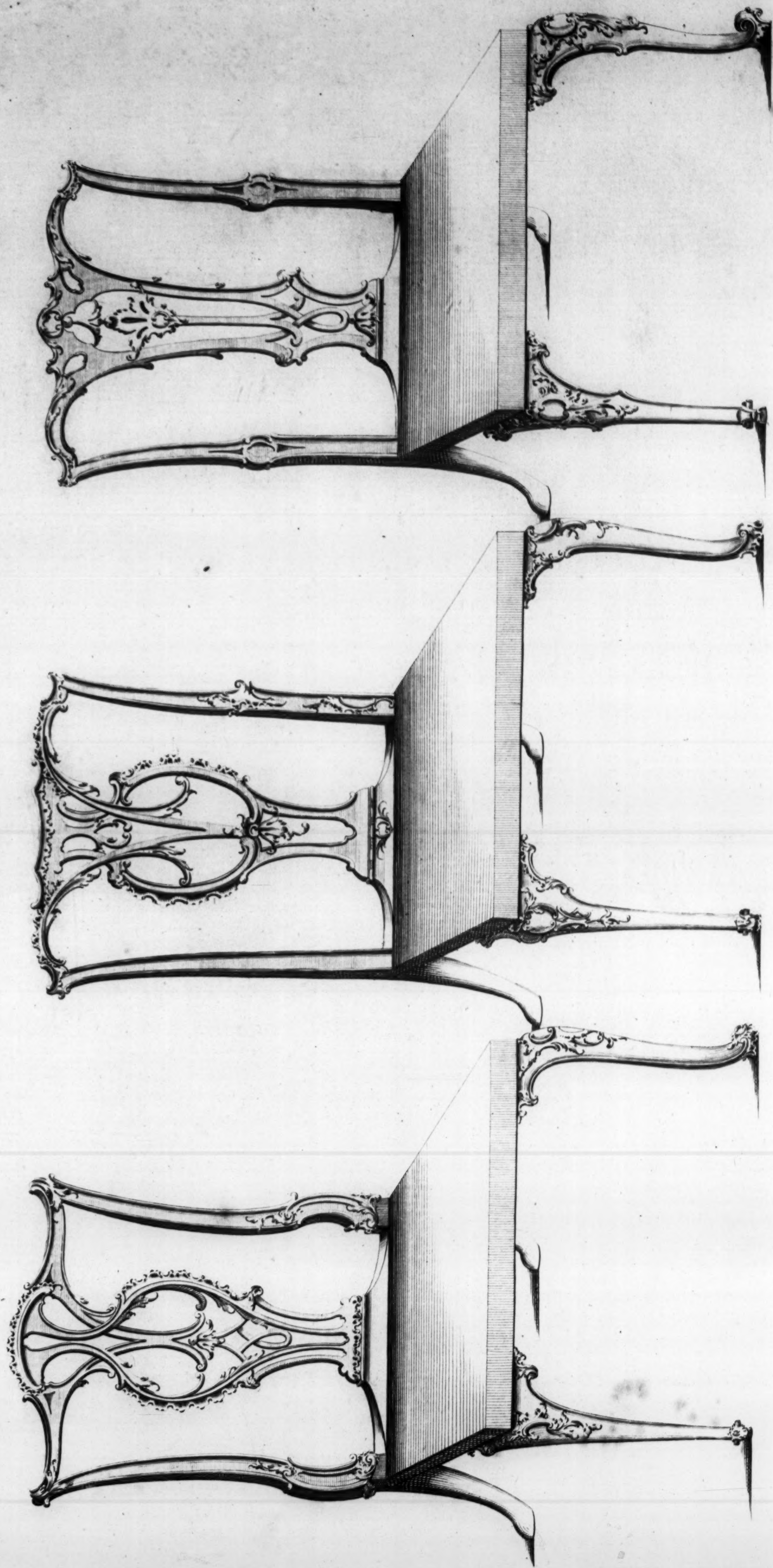
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Worby sculp.



N^o XI.

Chairs.



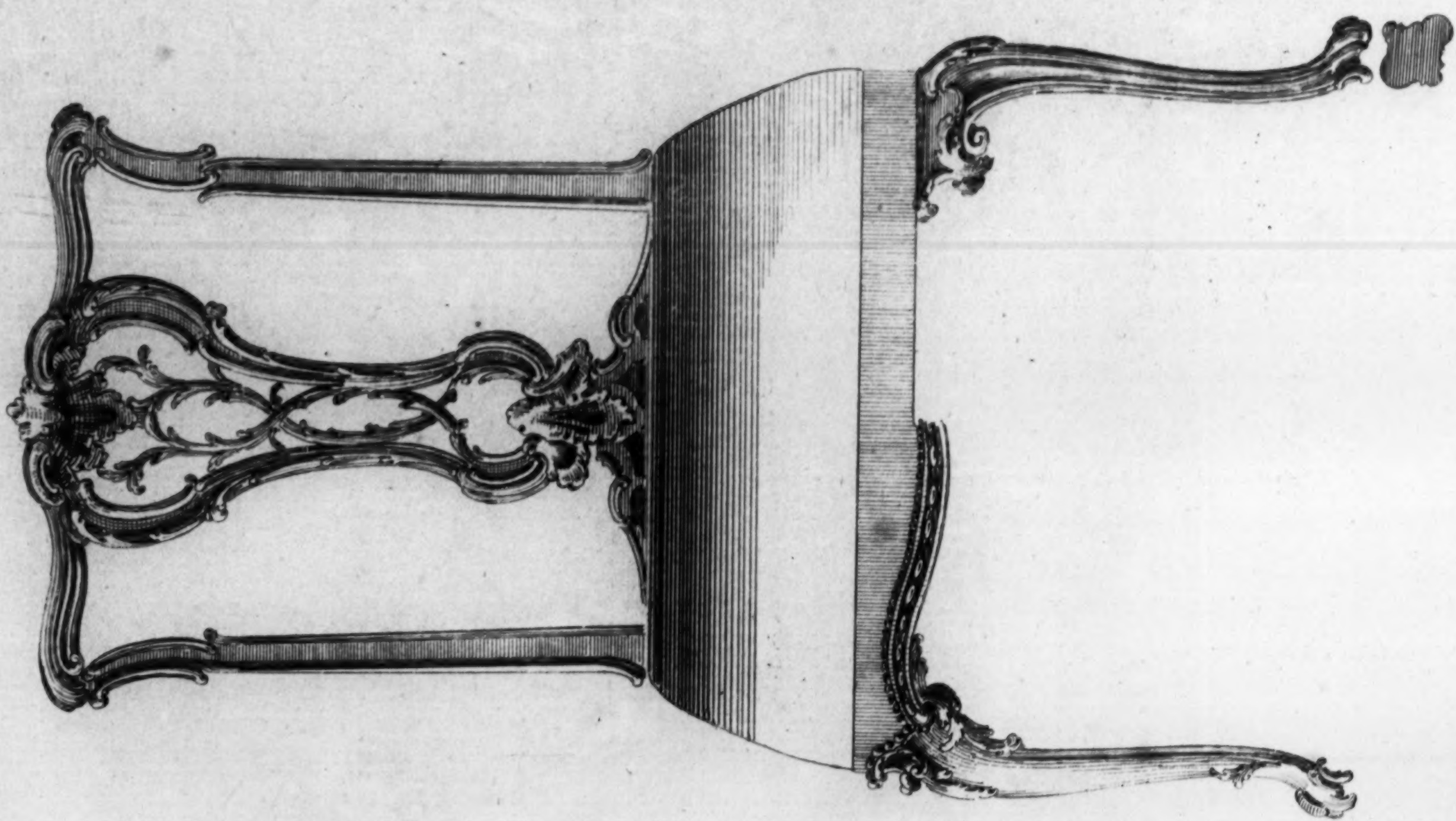
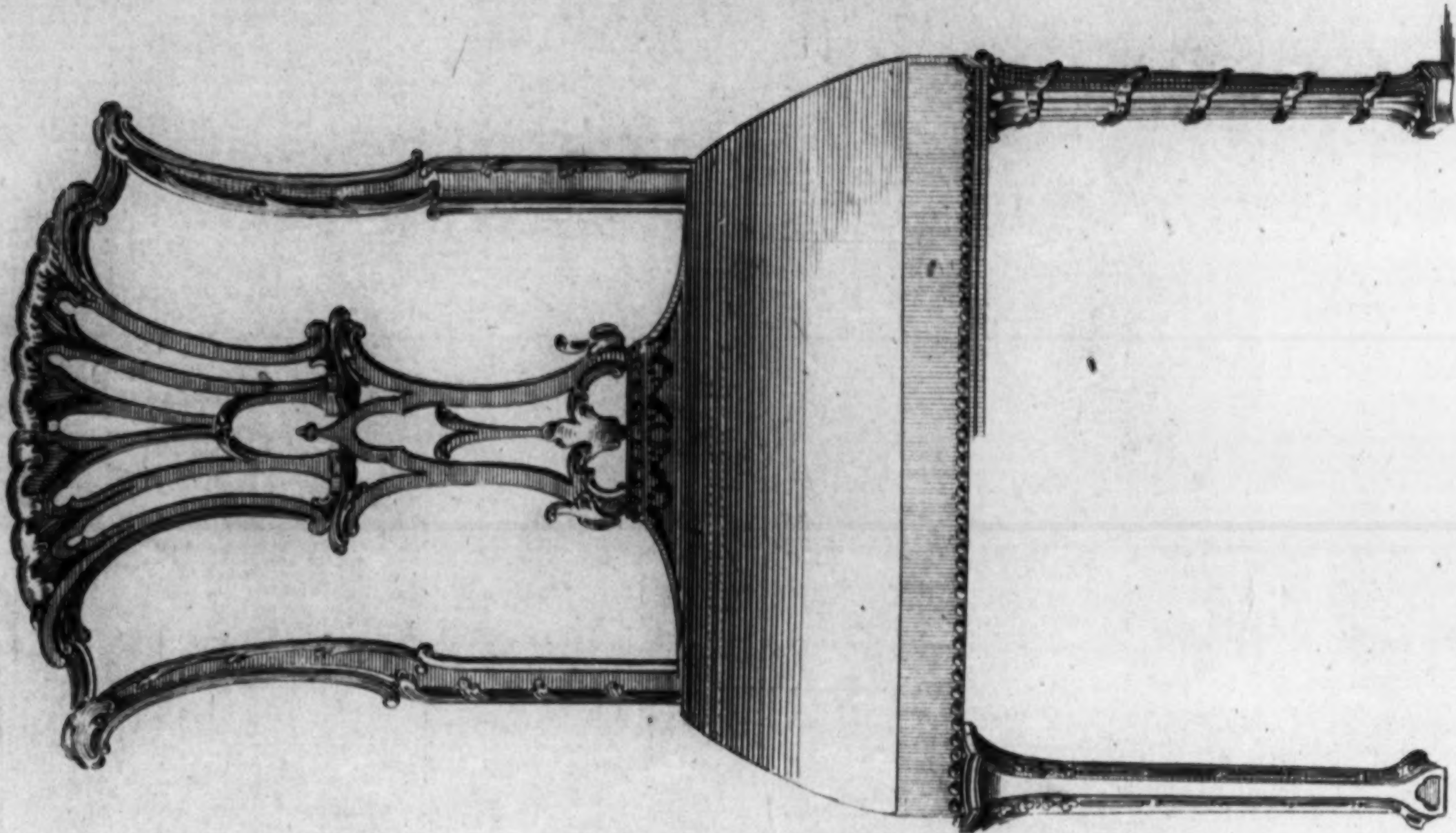
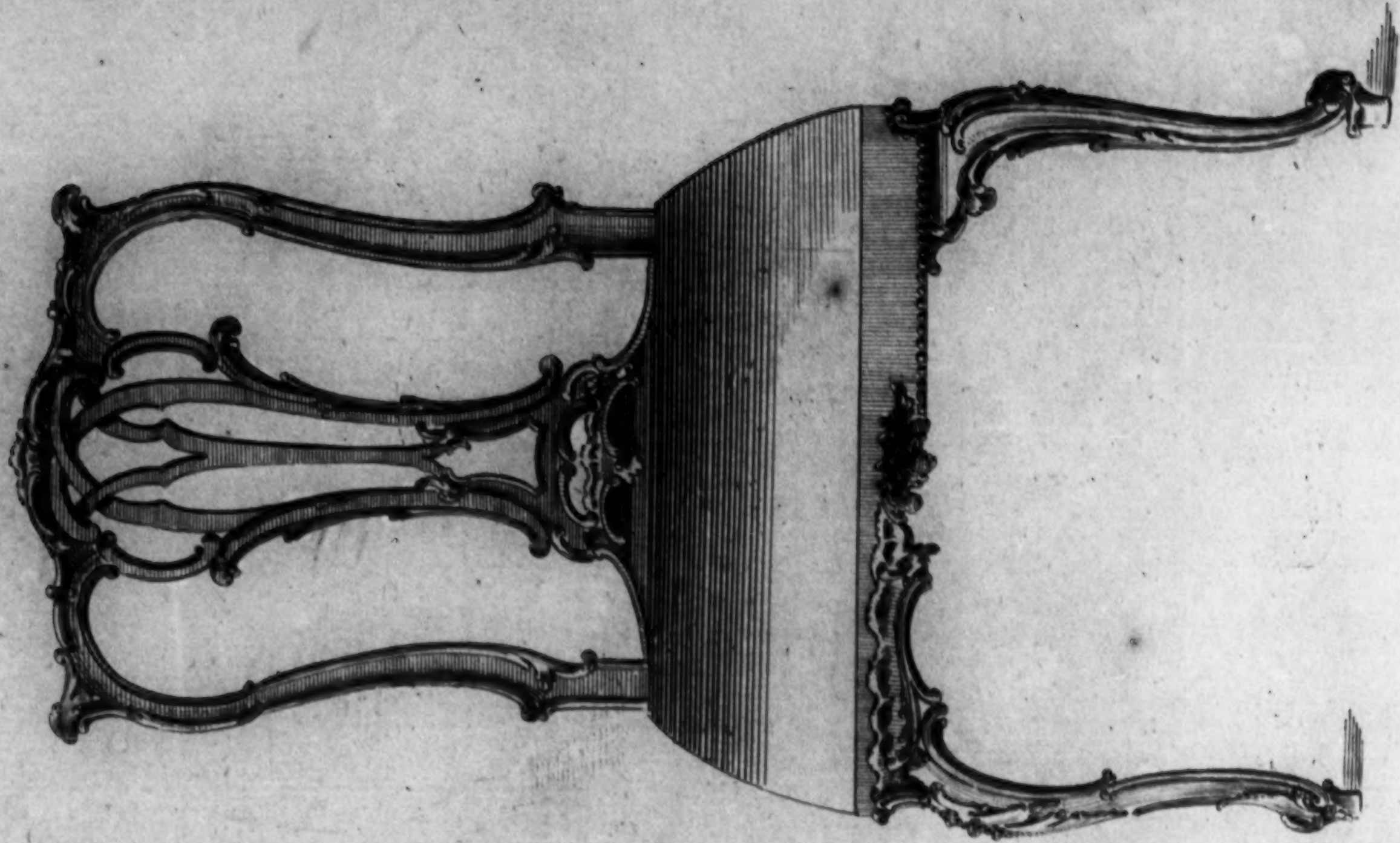
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Worthy sculp^r



Chairs

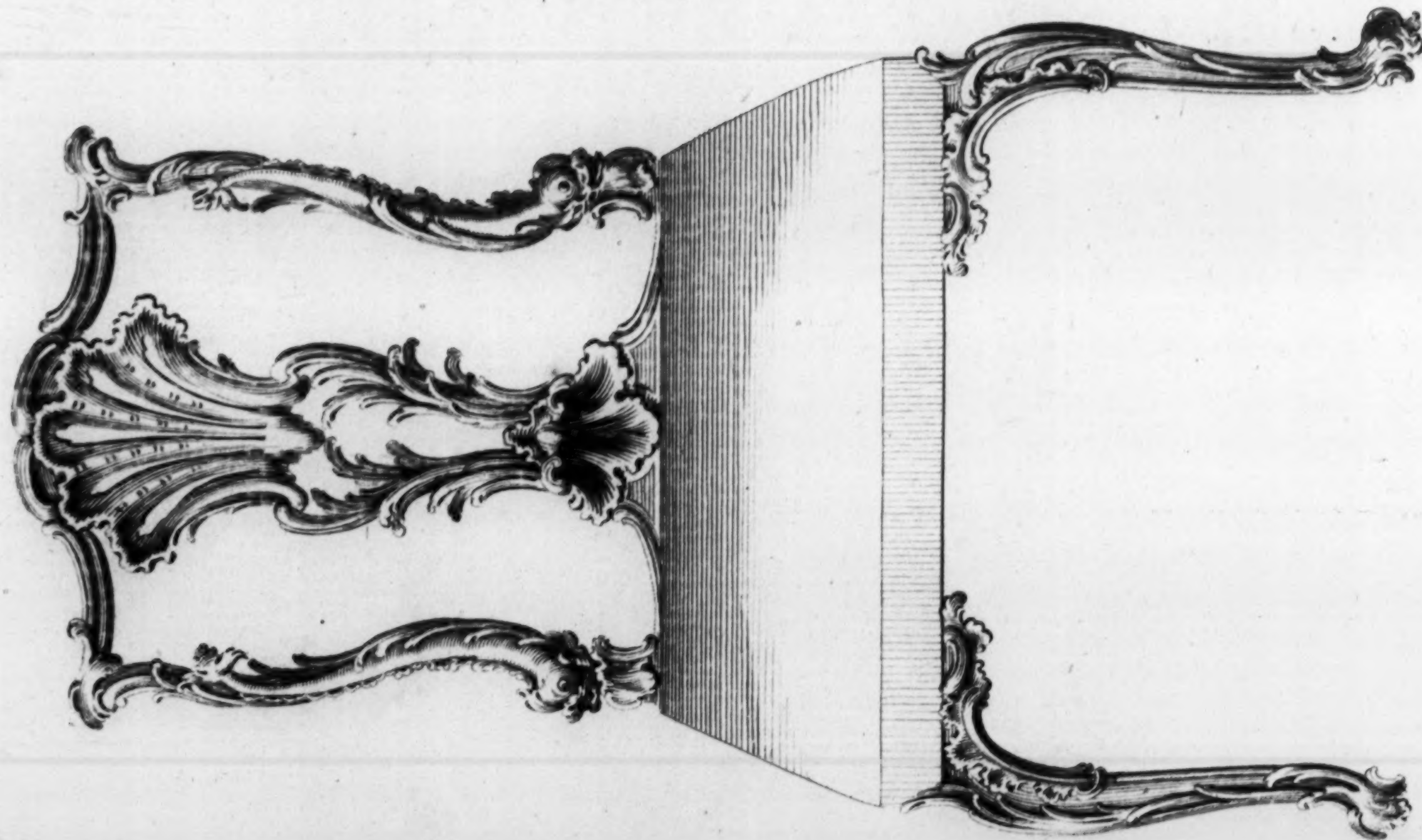
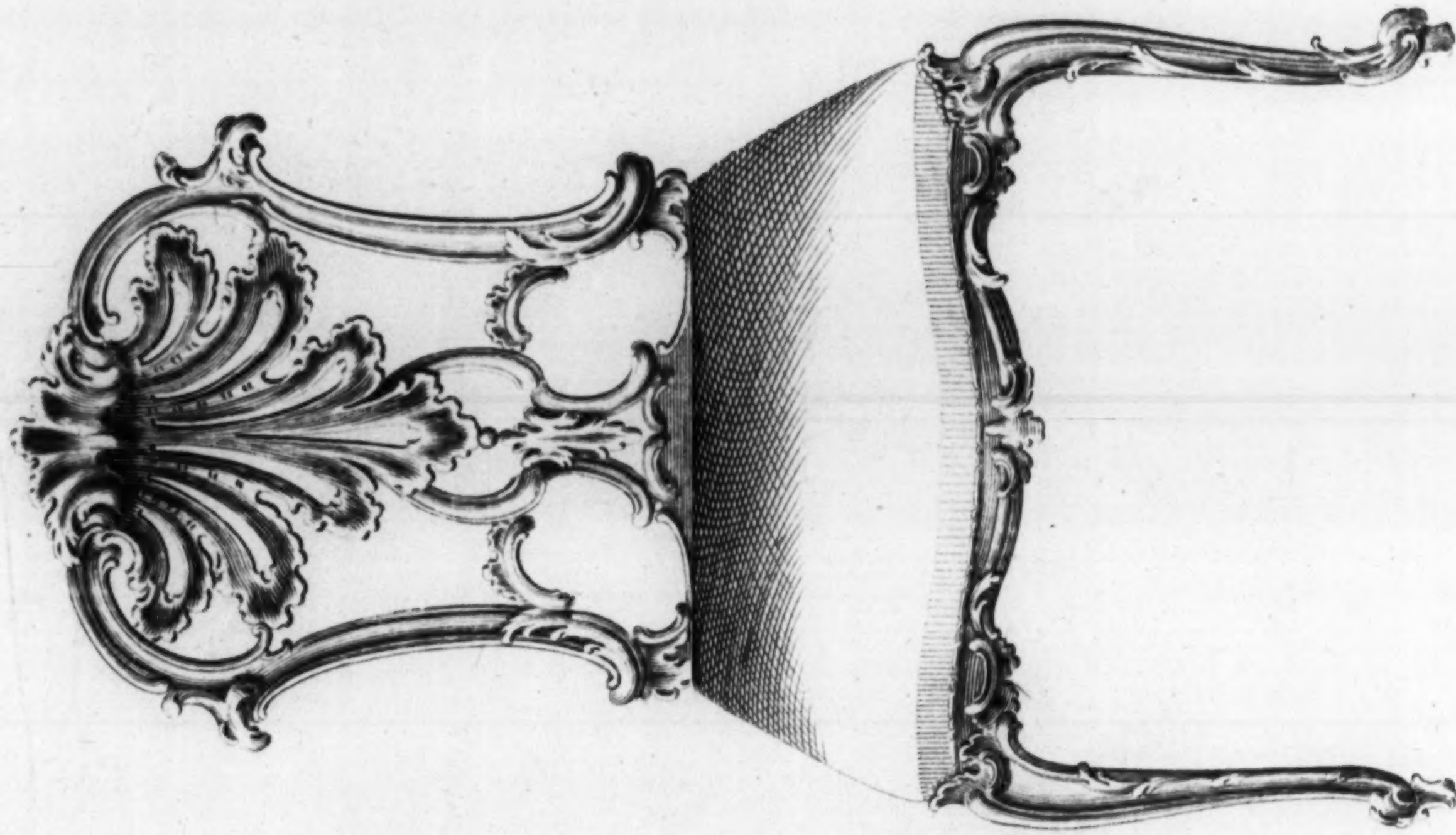
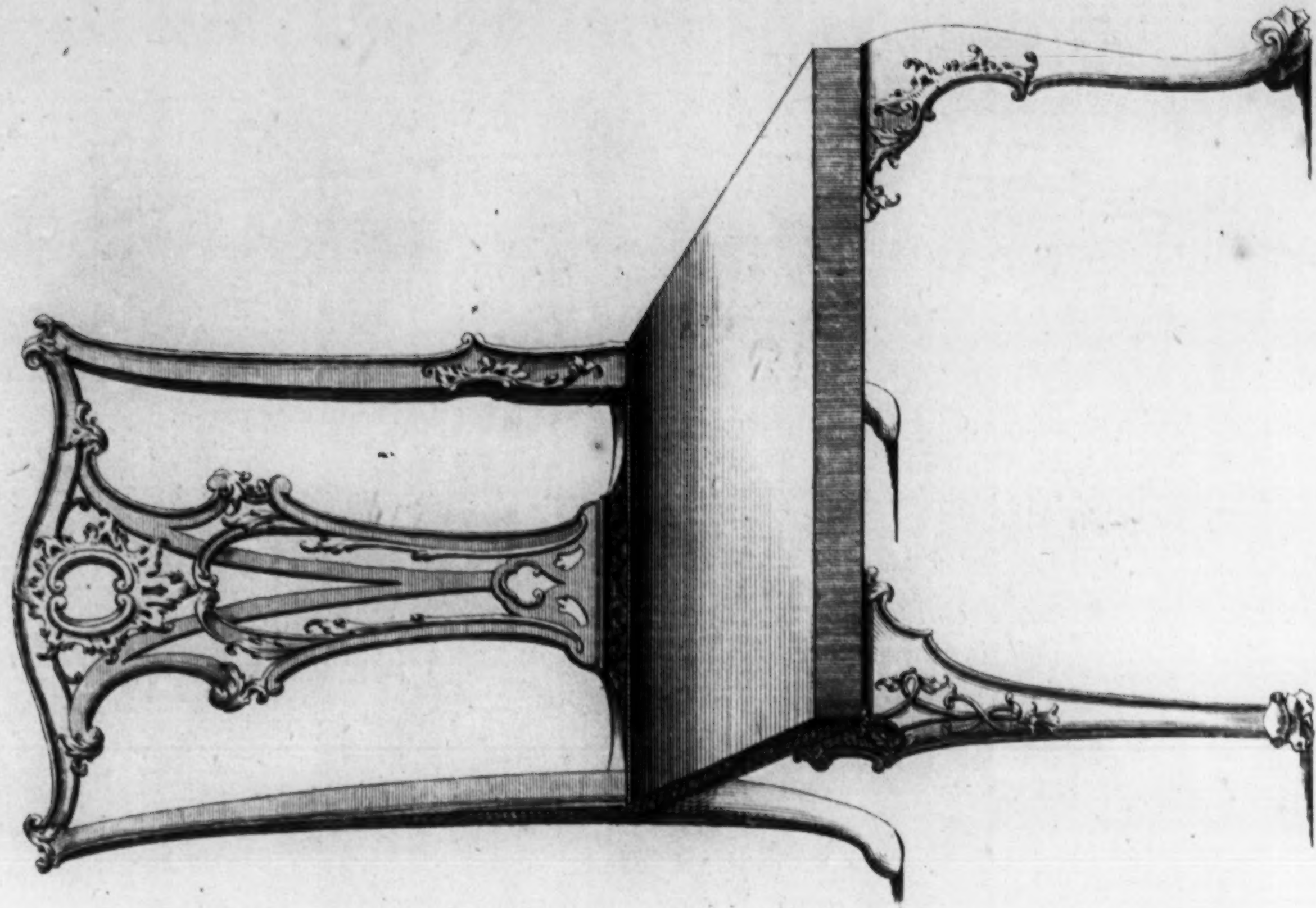


Clowes sculp.

Chippendale inv. et Del.



Chairs.



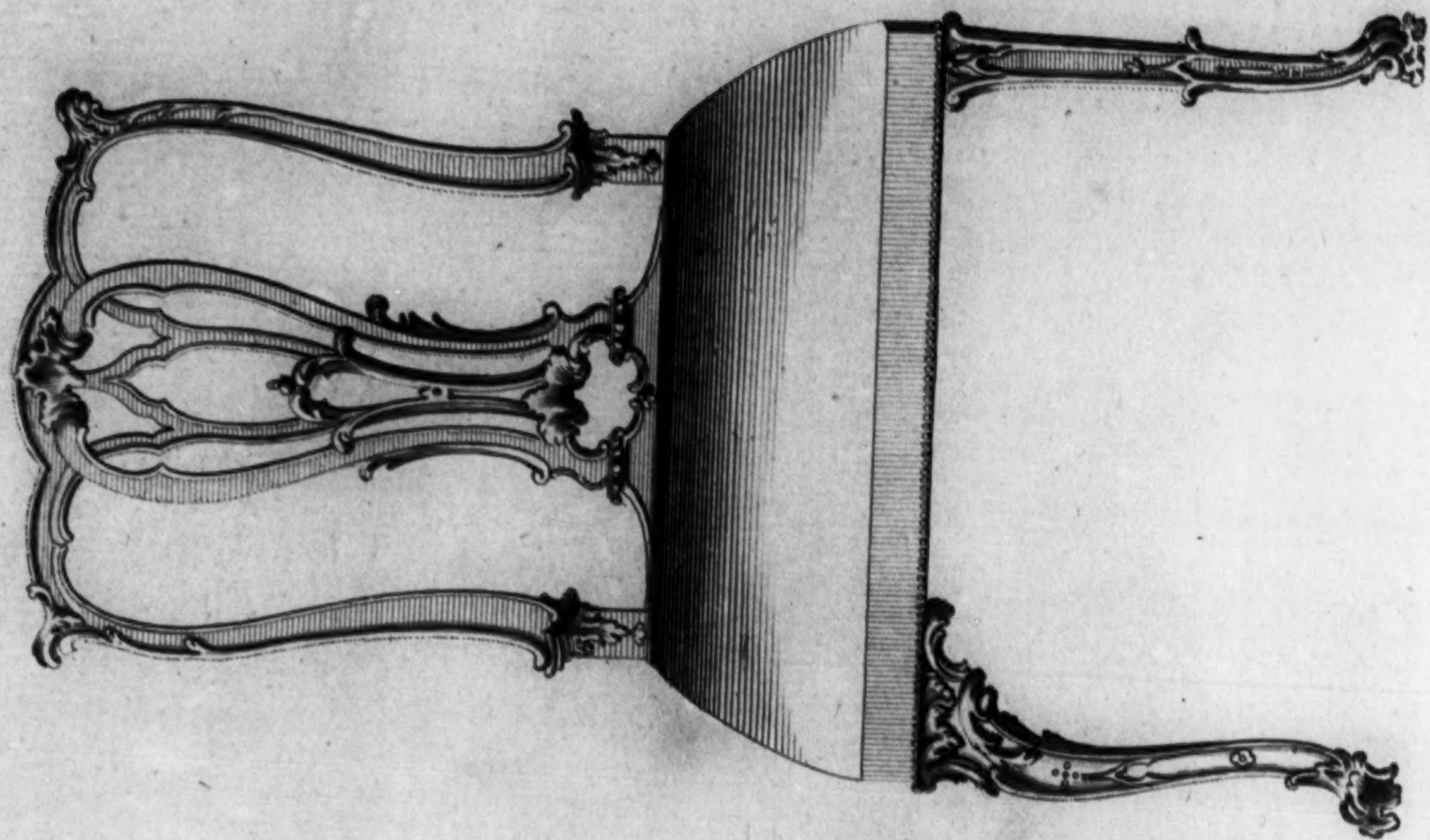
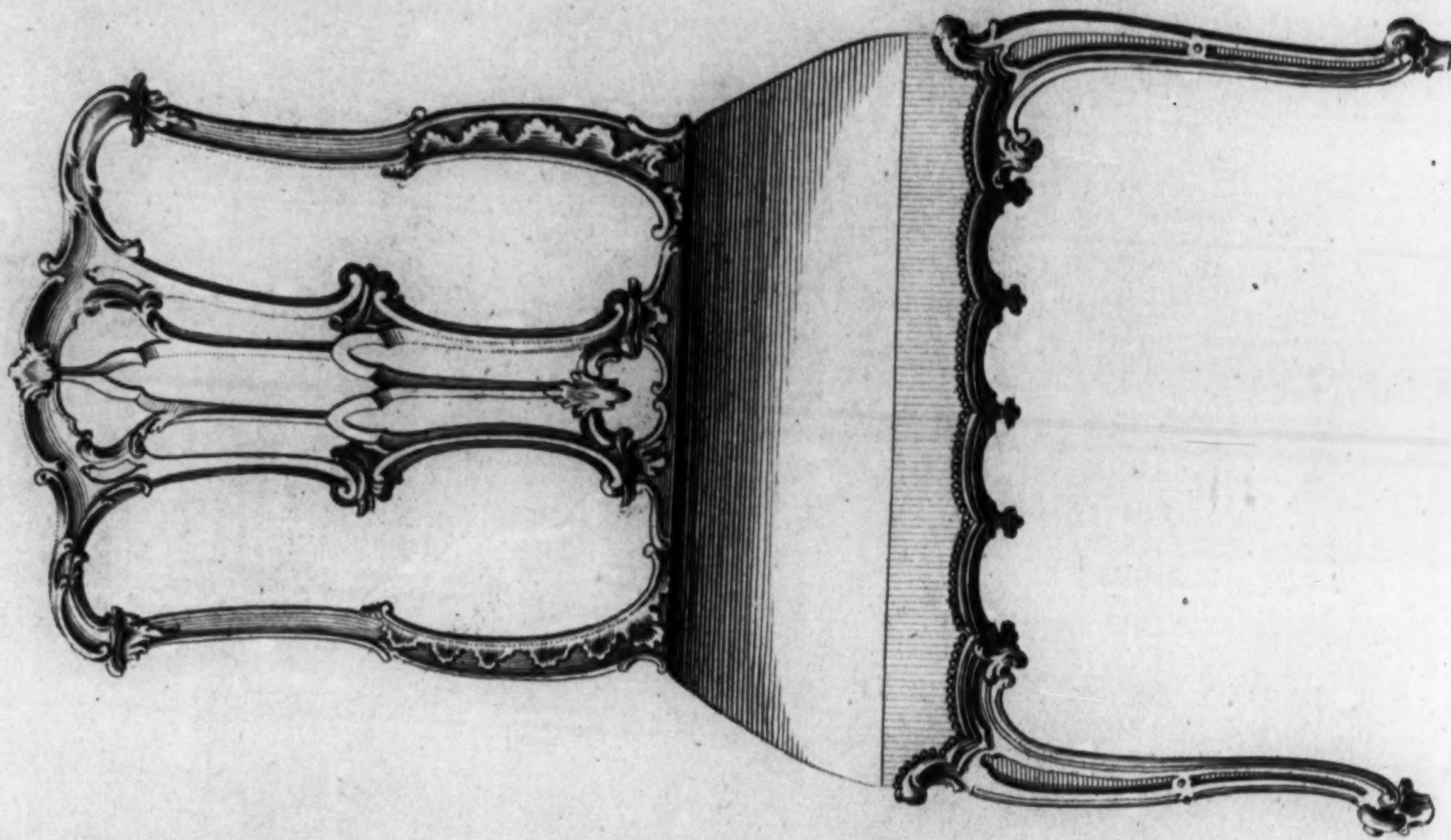
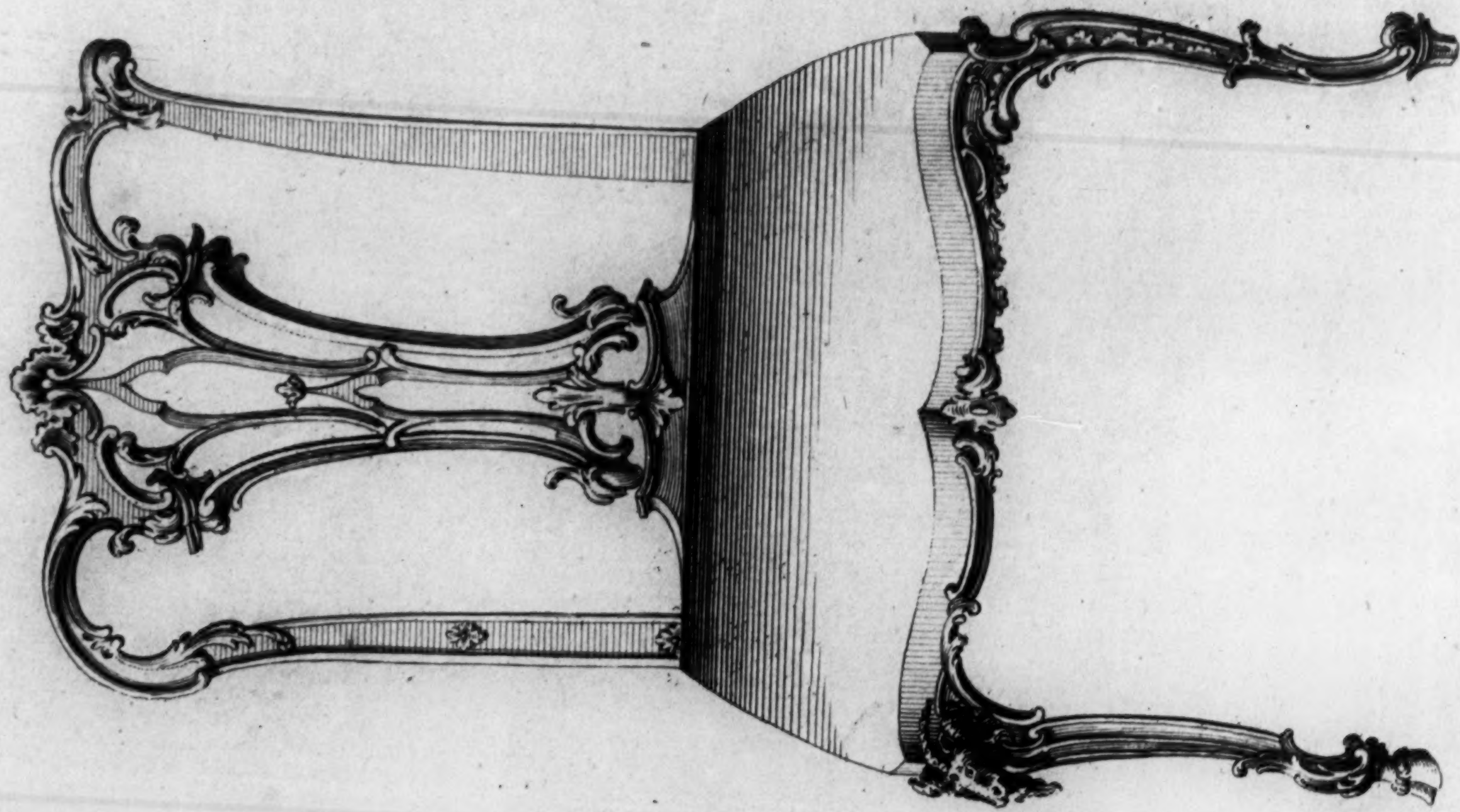
J. Taylor, sculp.

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Chairs.

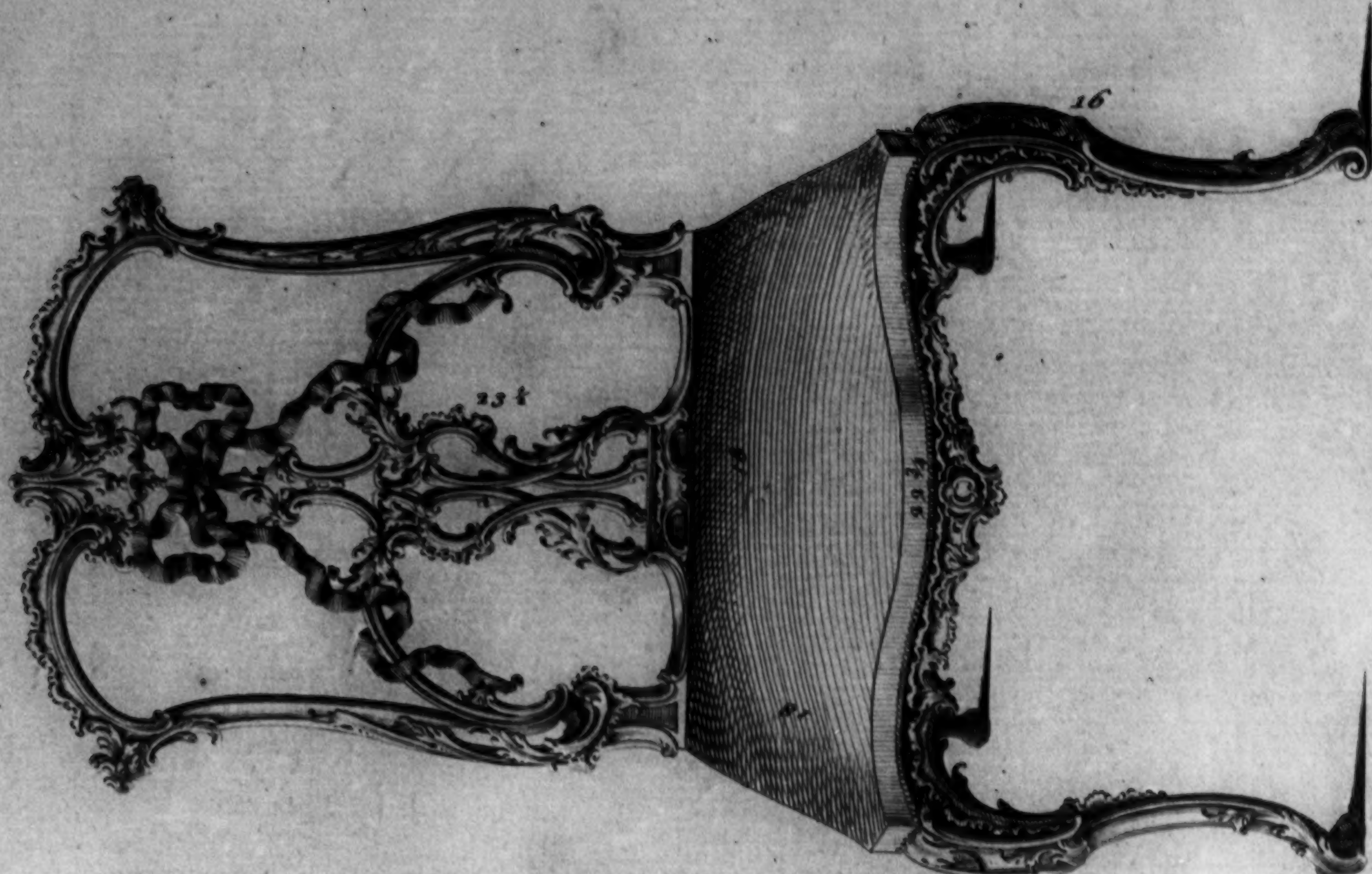
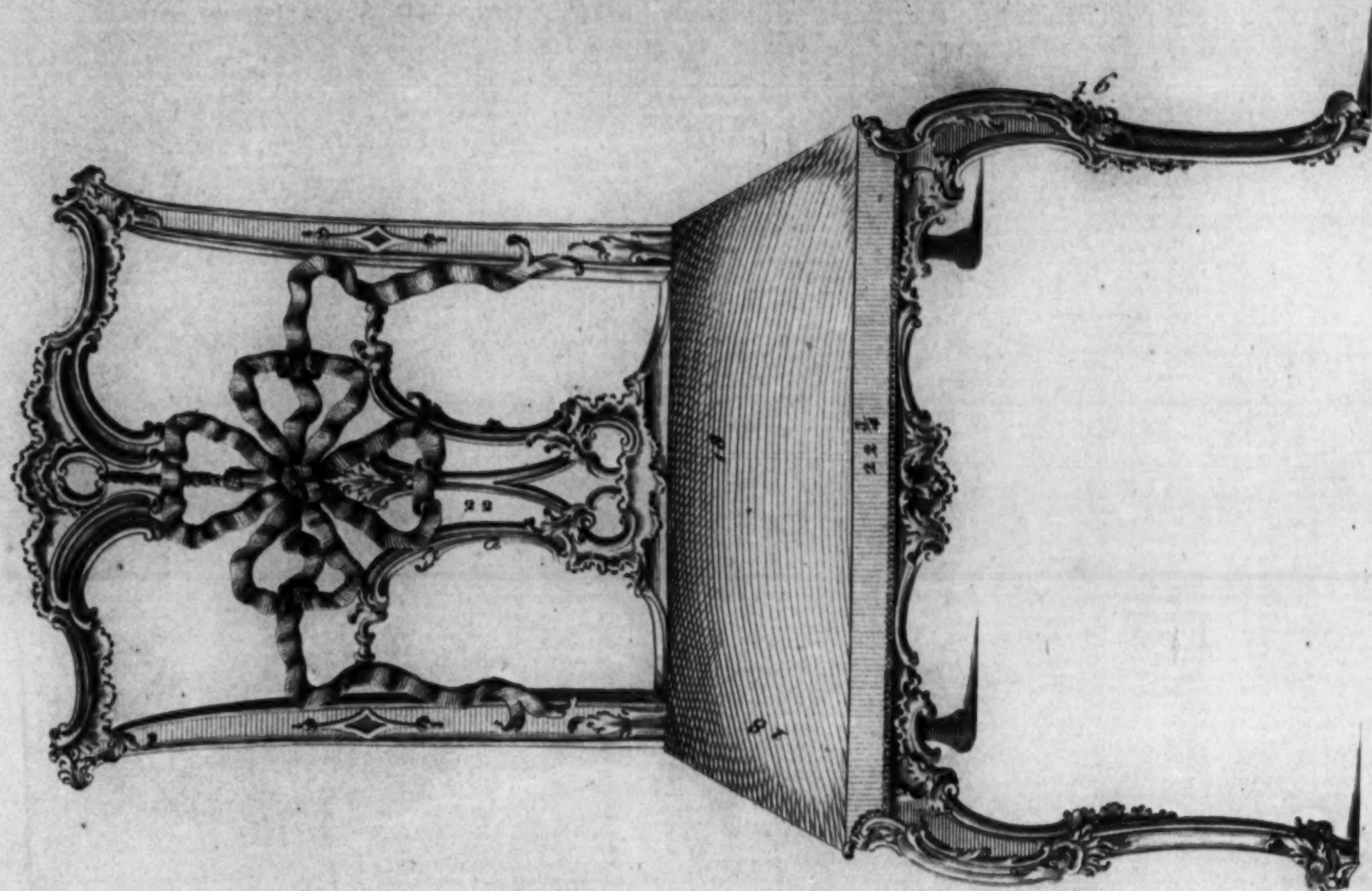
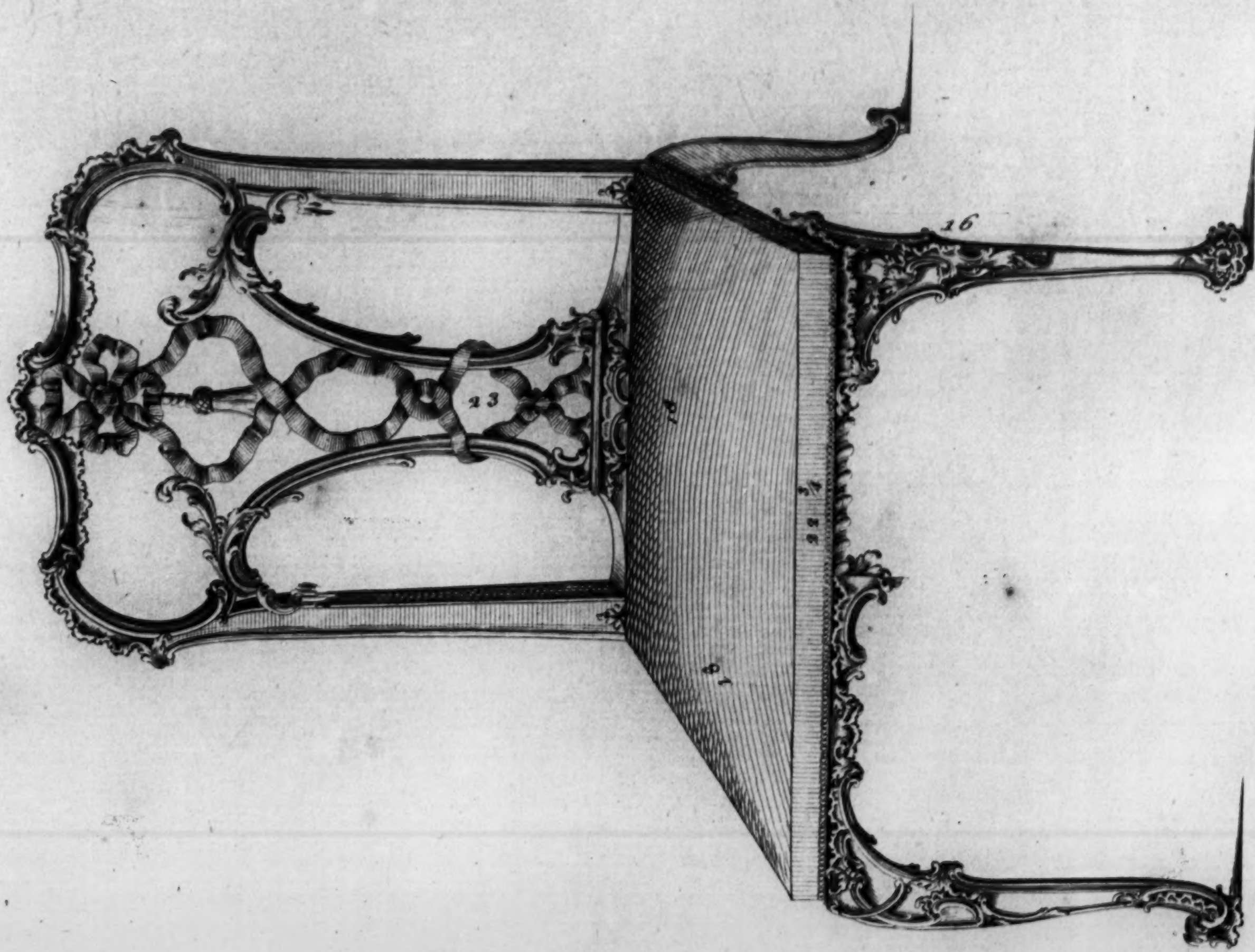


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Ribbon Back Chairs.



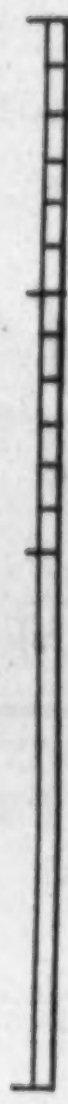
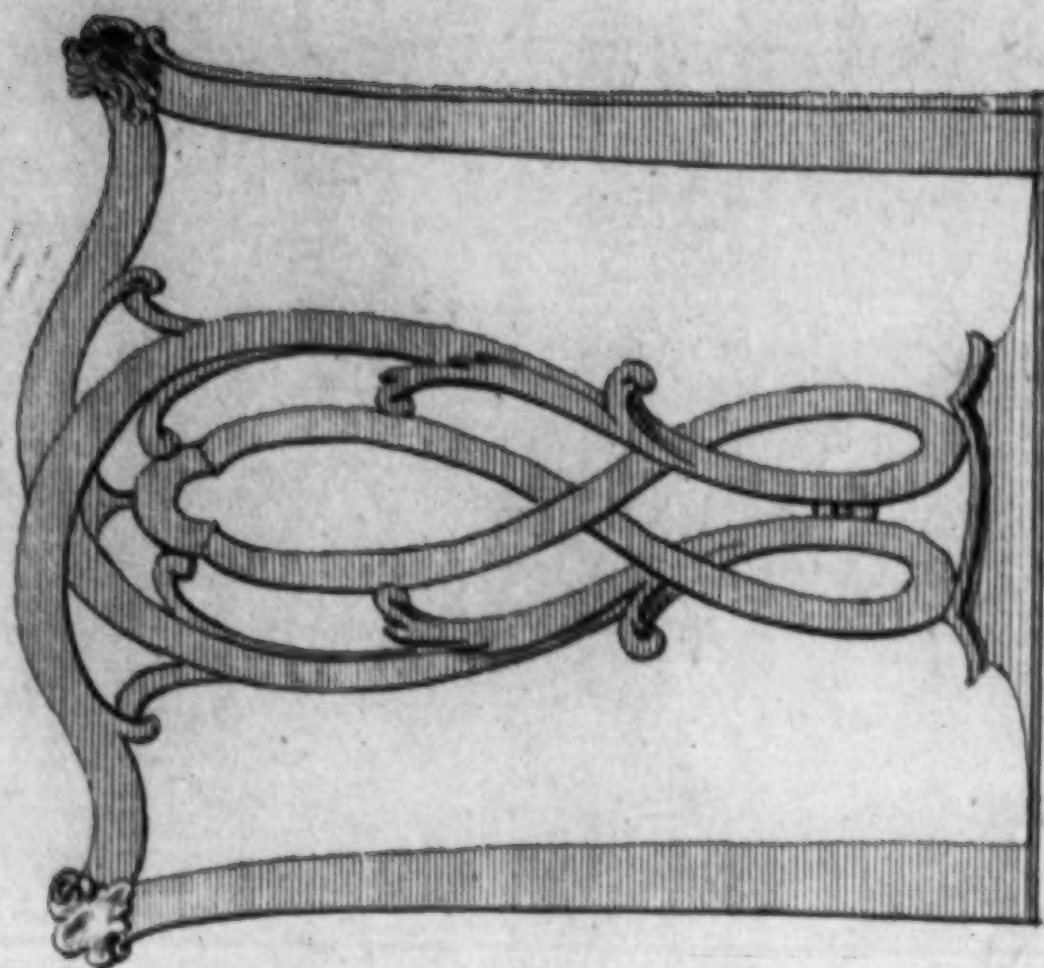
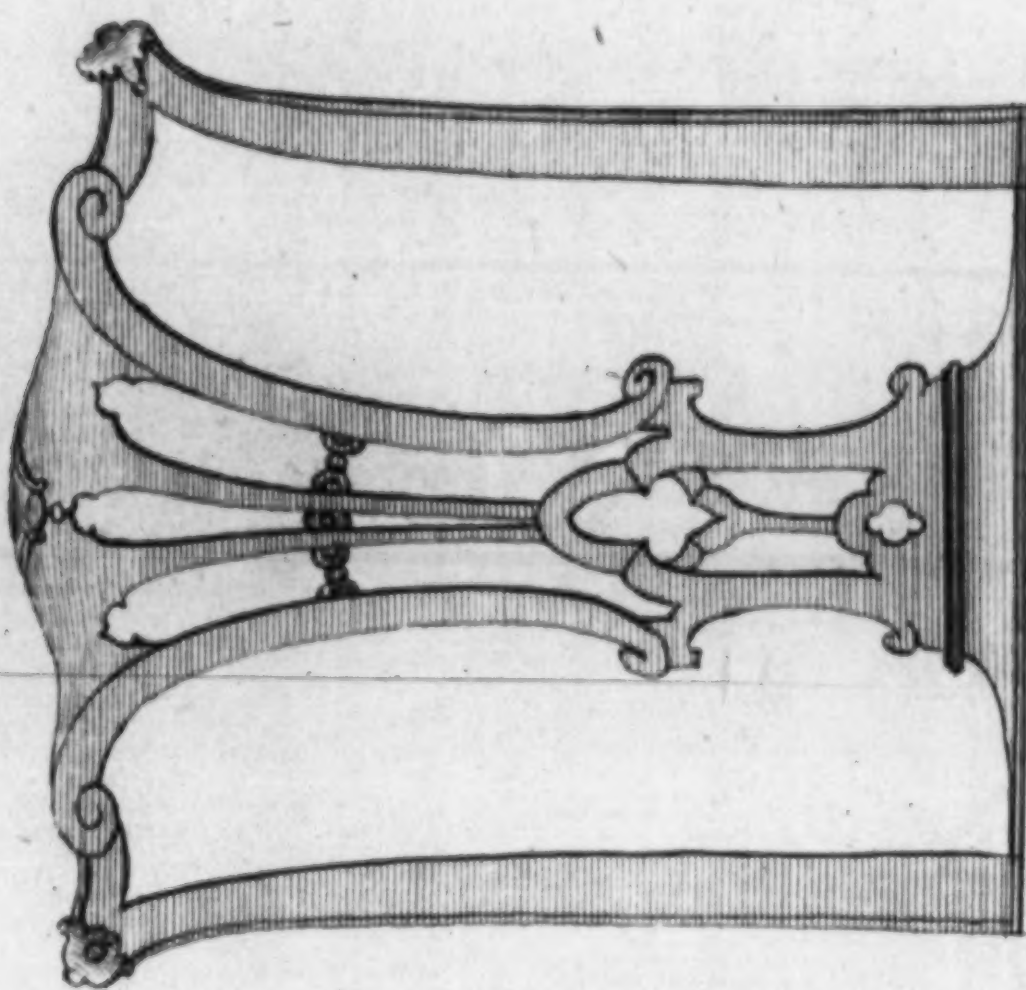
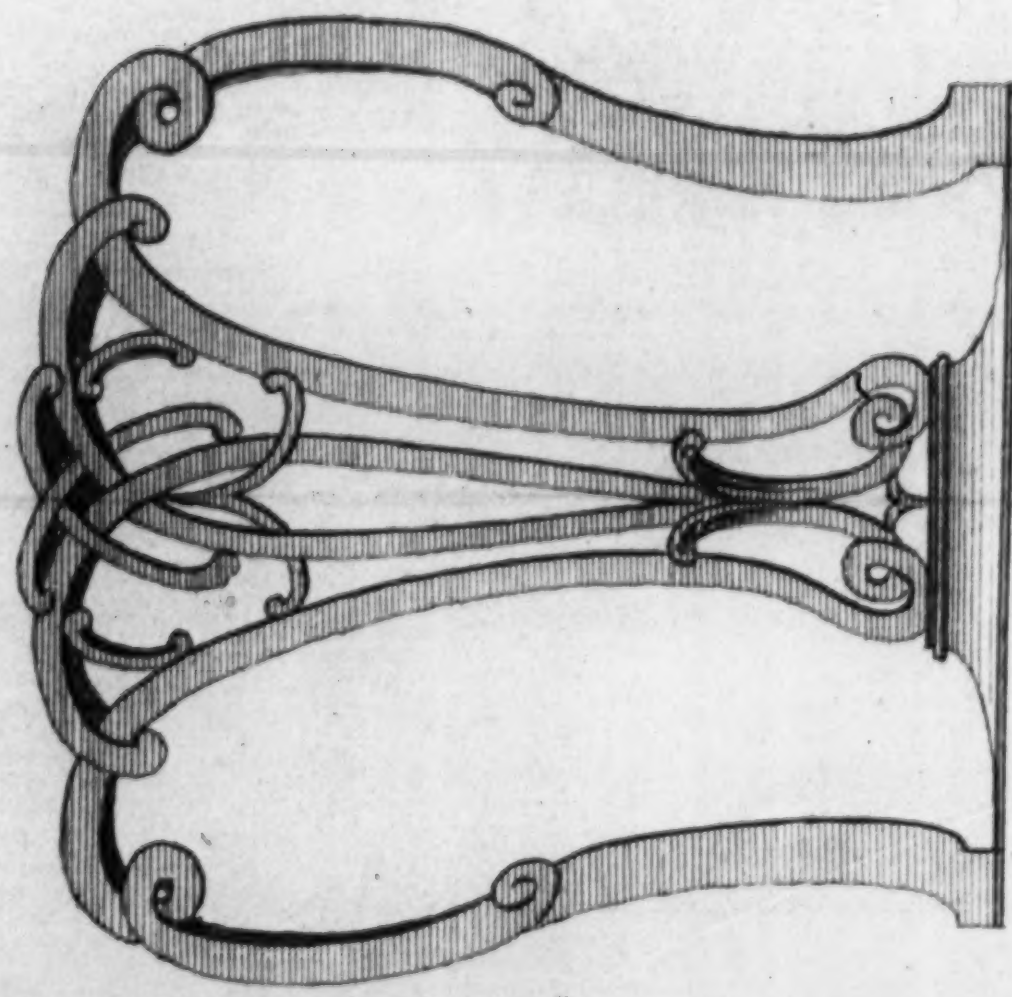
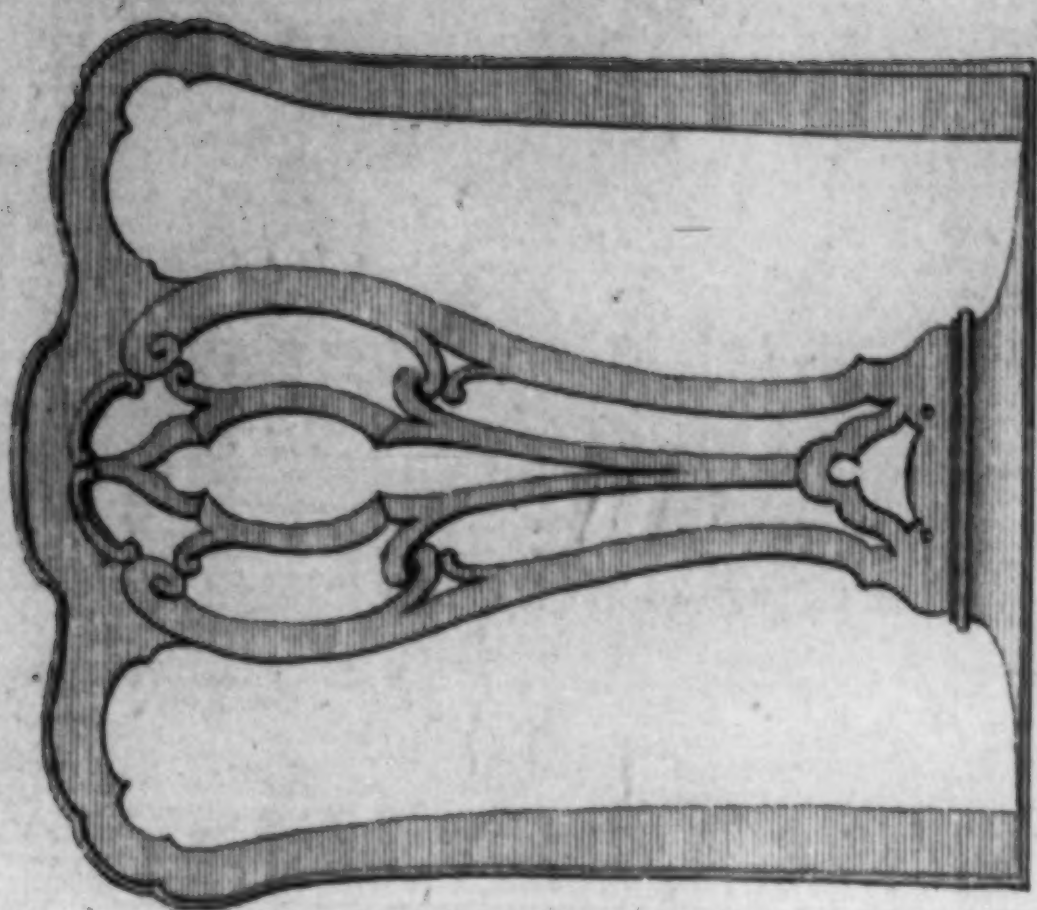
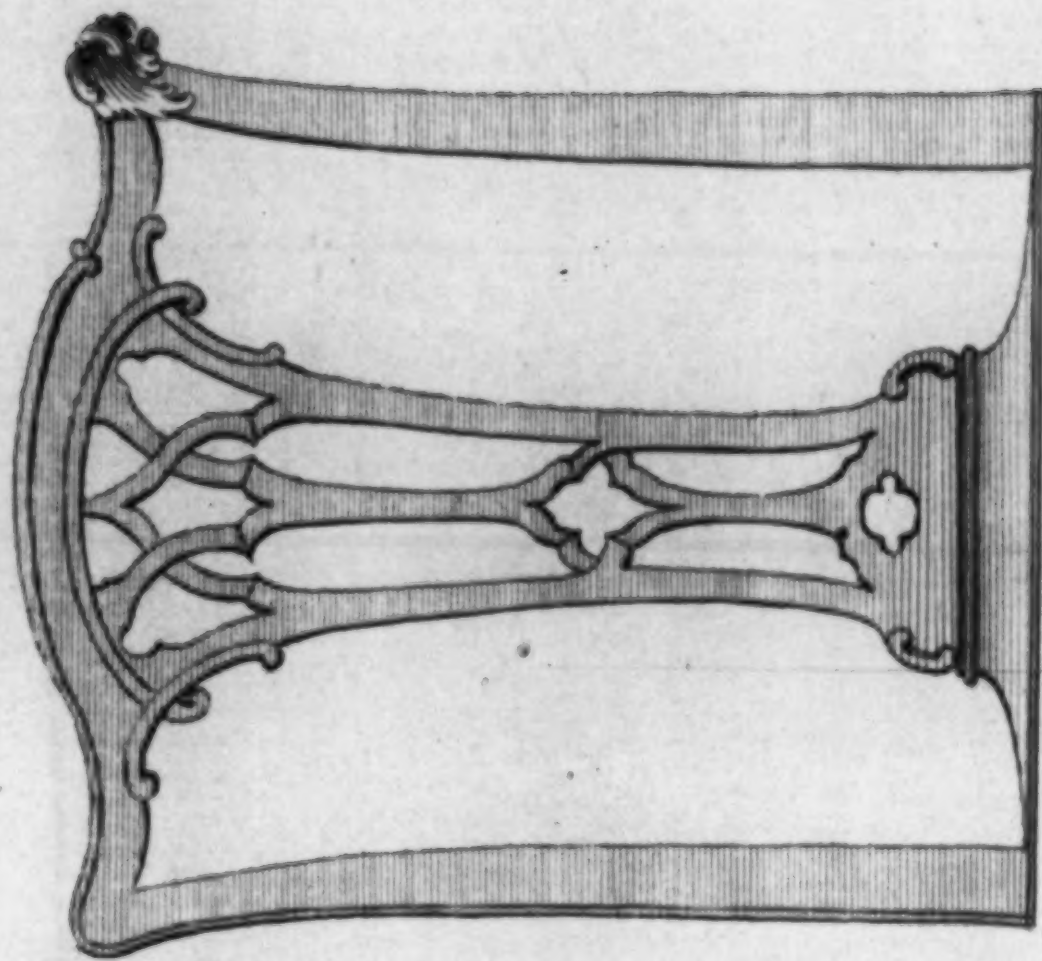
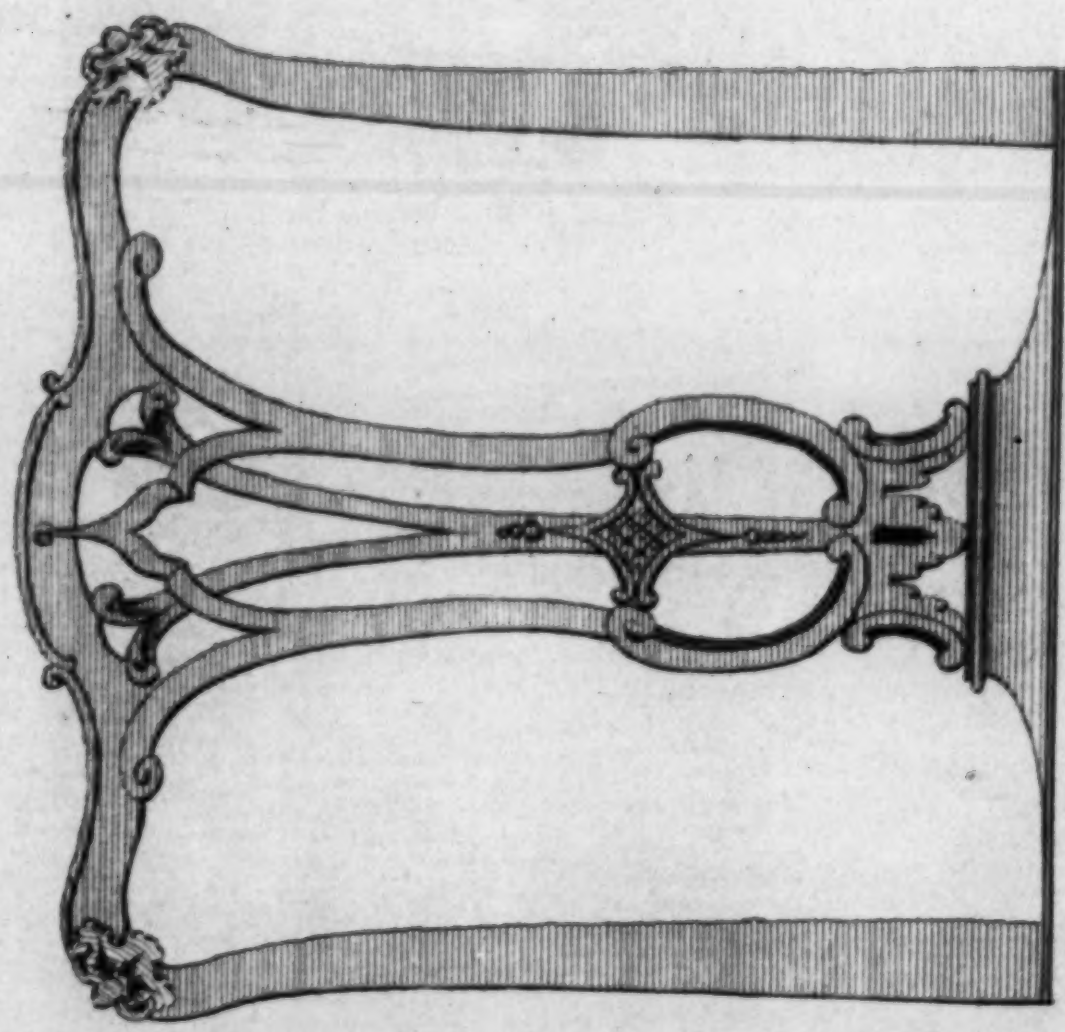
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M. Darty Sculp.



Backs of Chairs.

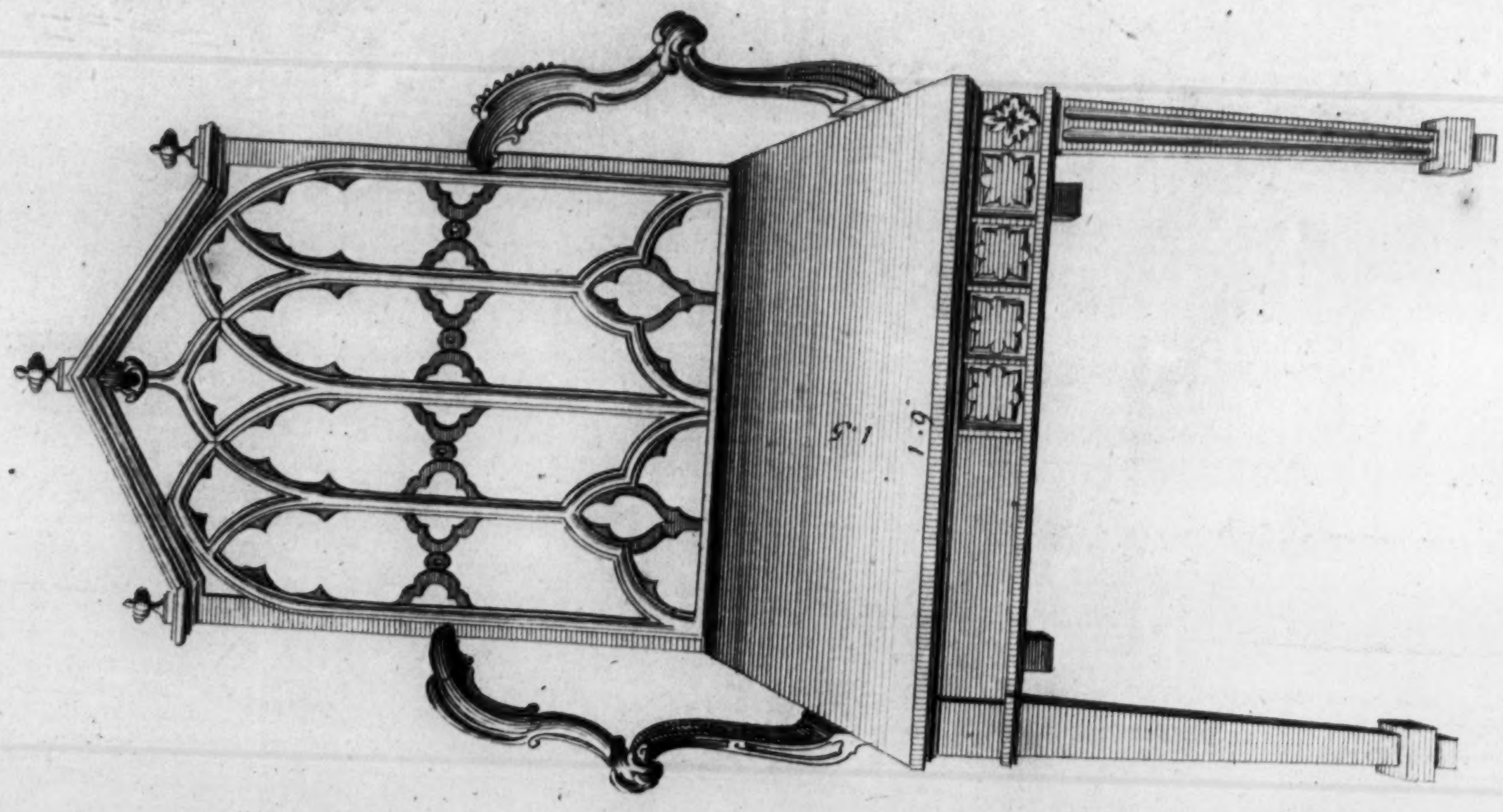


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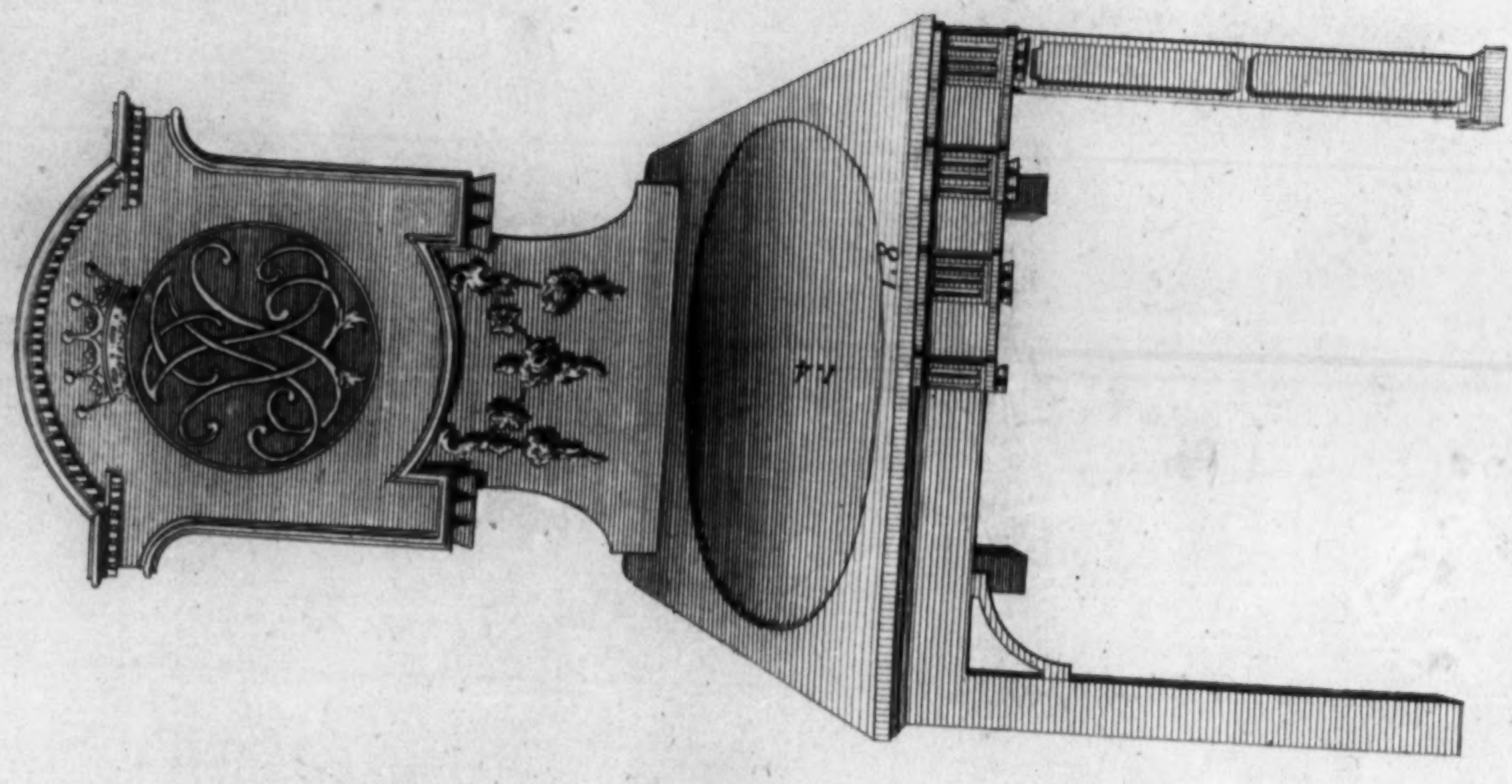
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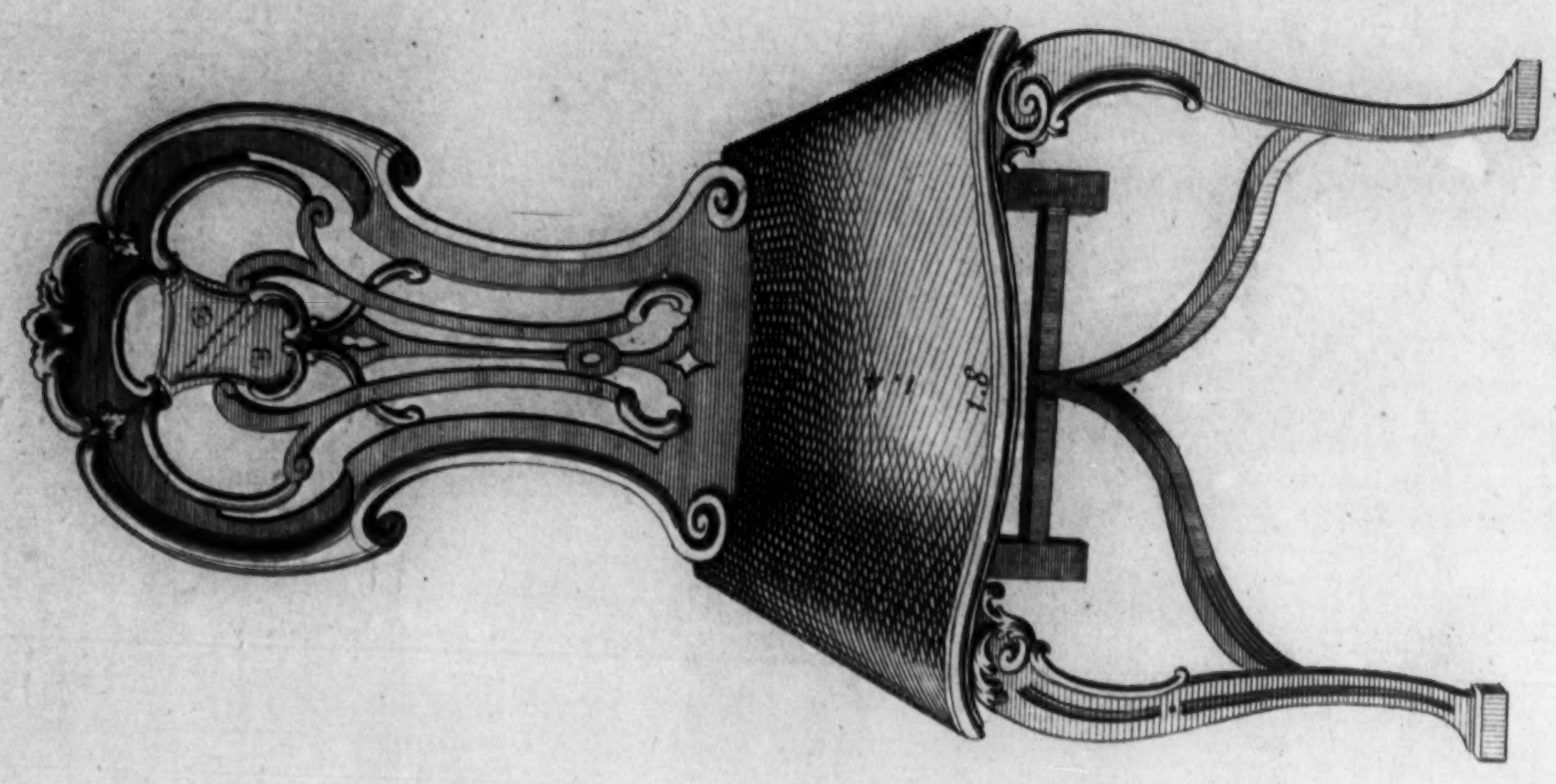
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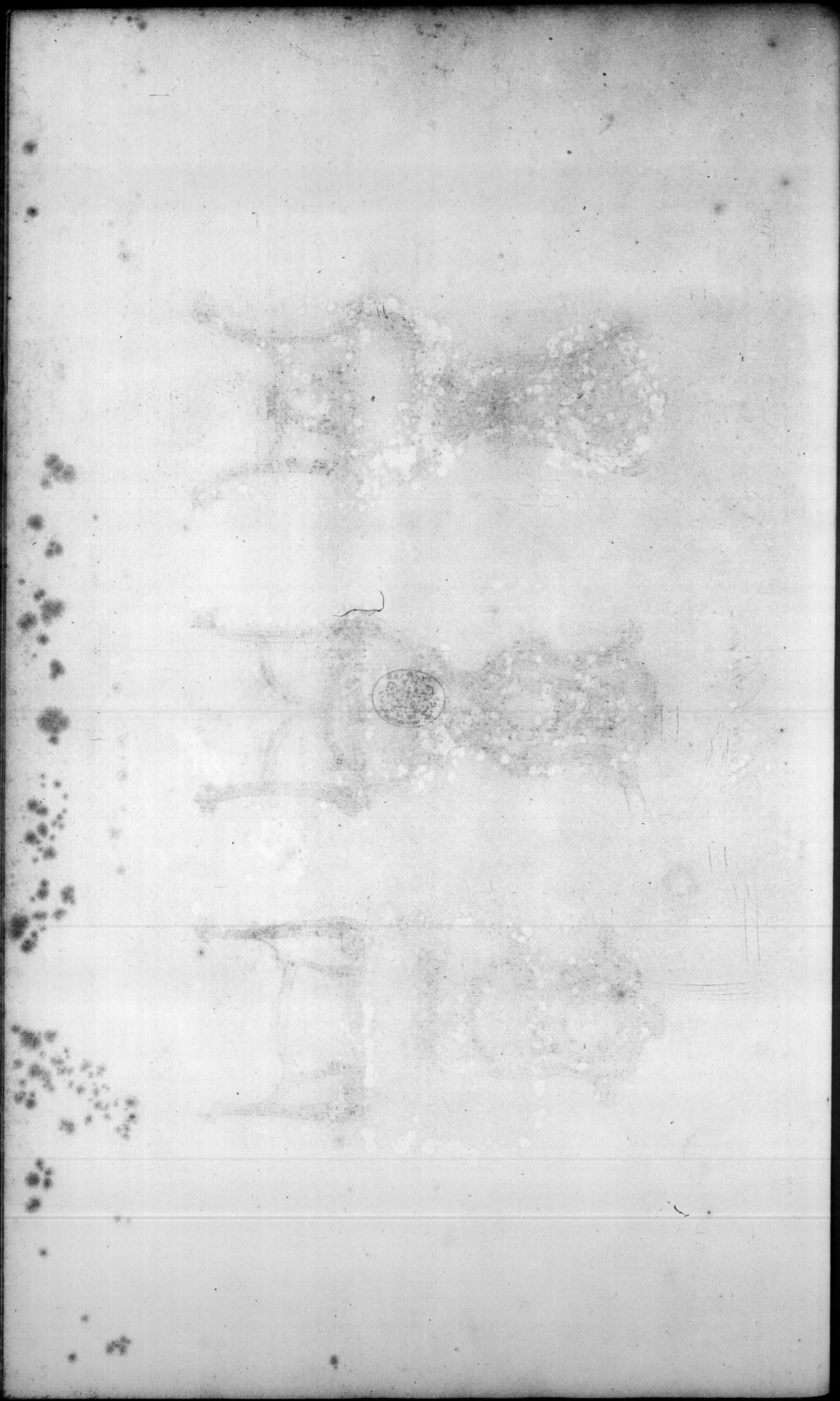
A Chippendale in 1759.



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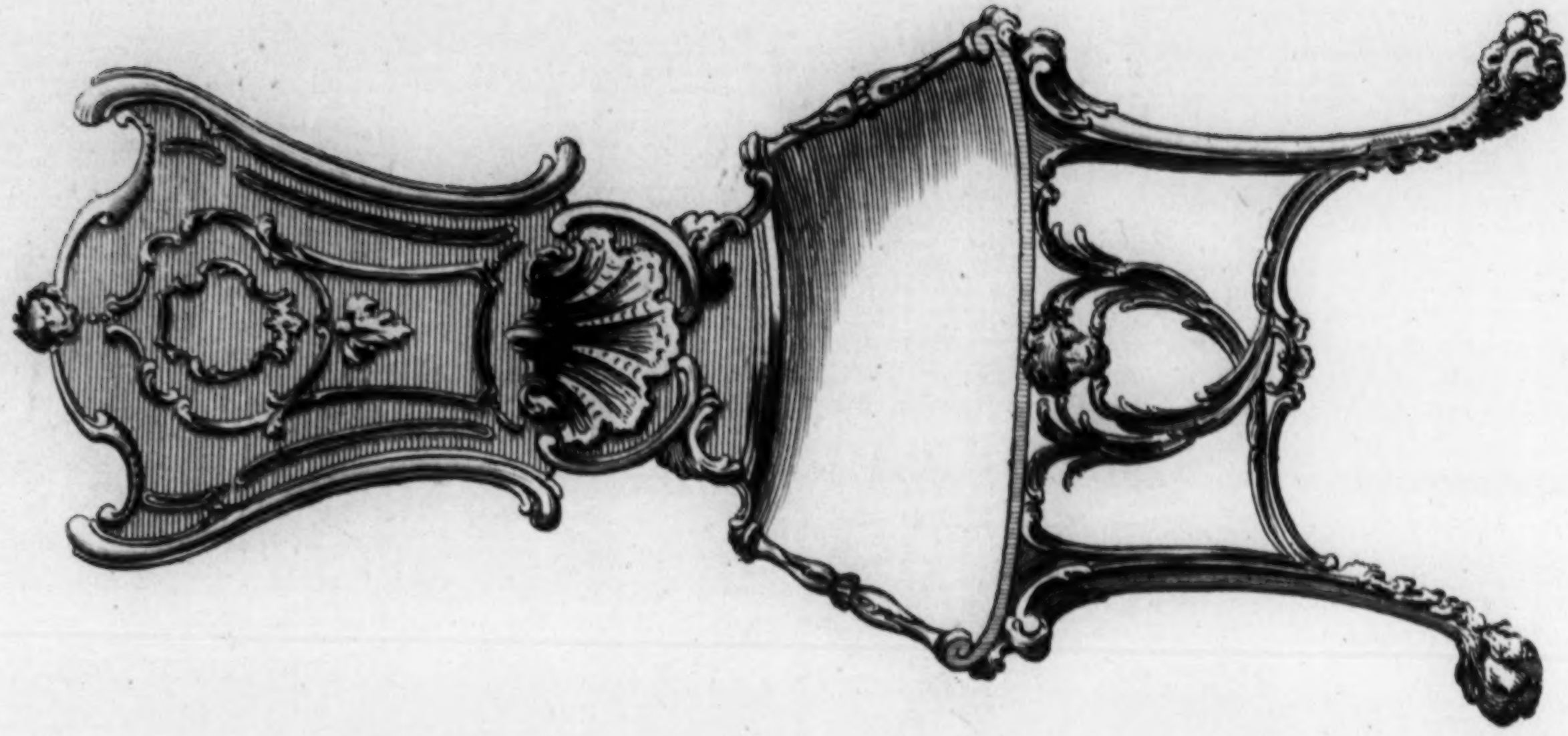
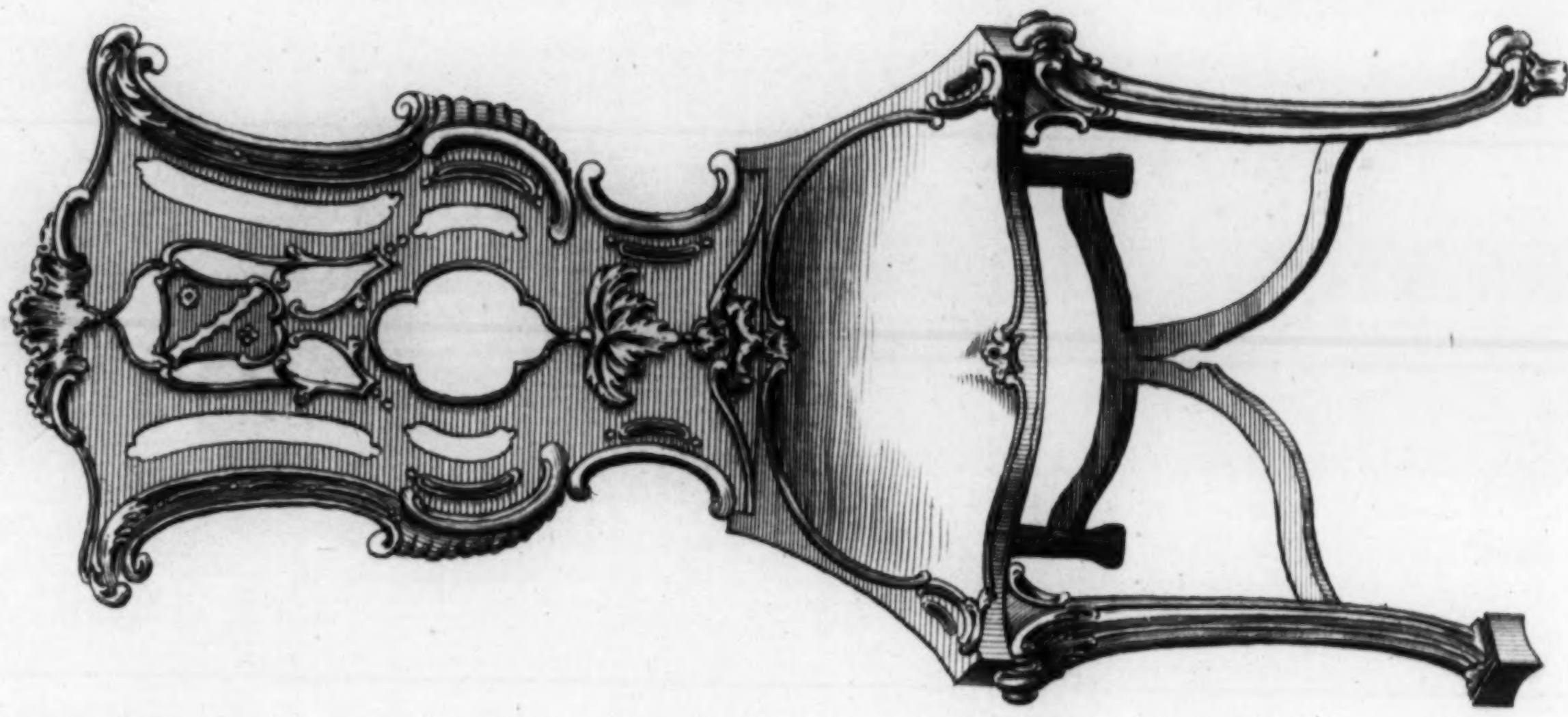
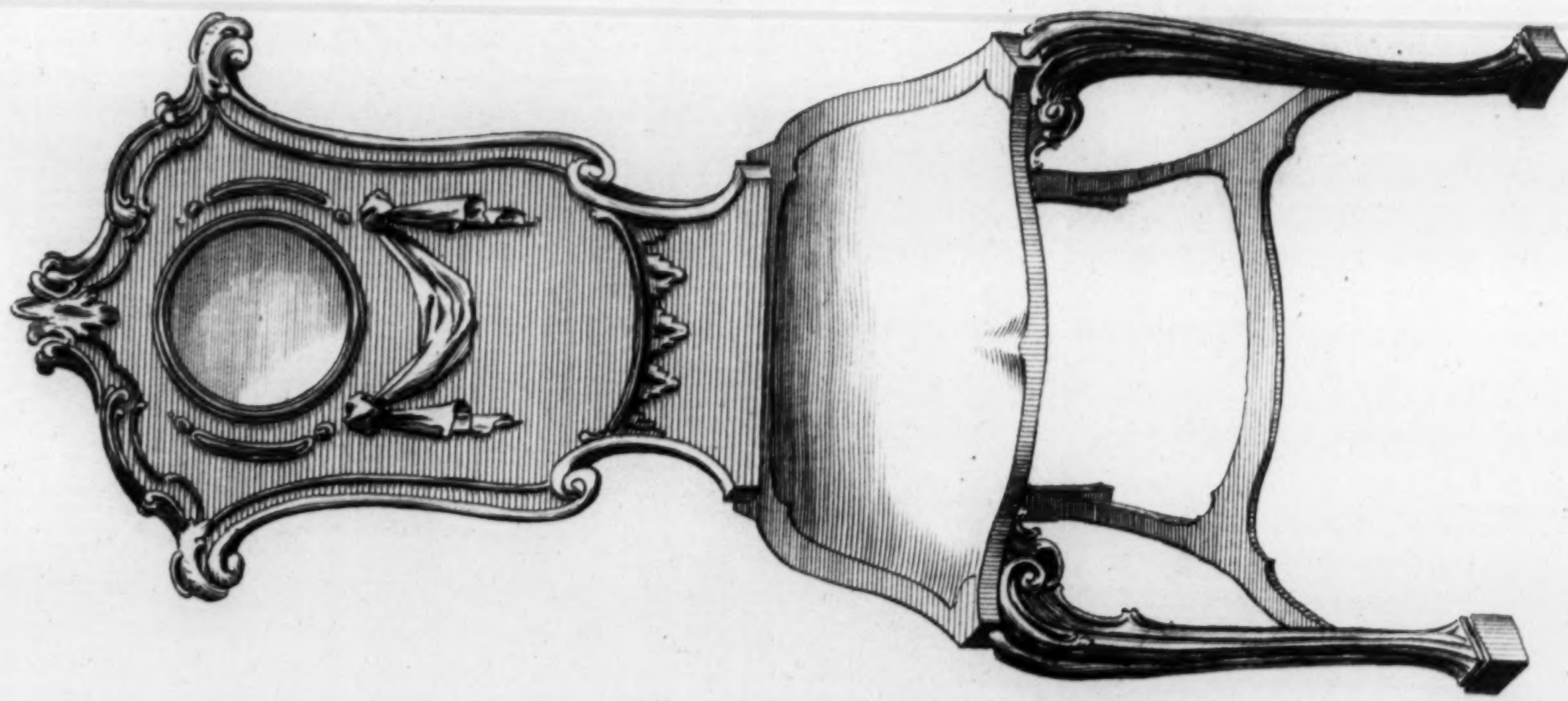


J. Taylor Sculp.



Hall Chairs.

XVIII.

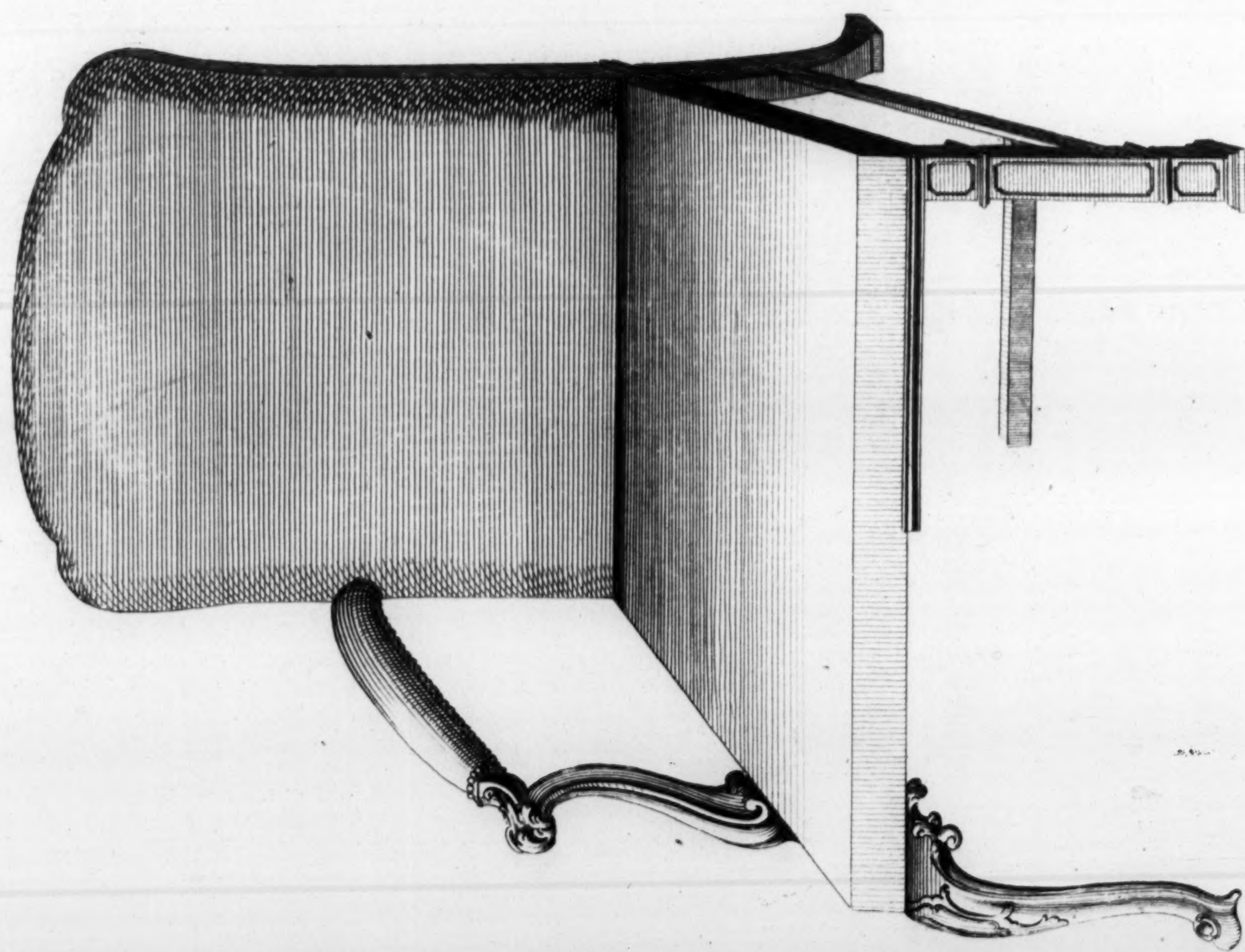


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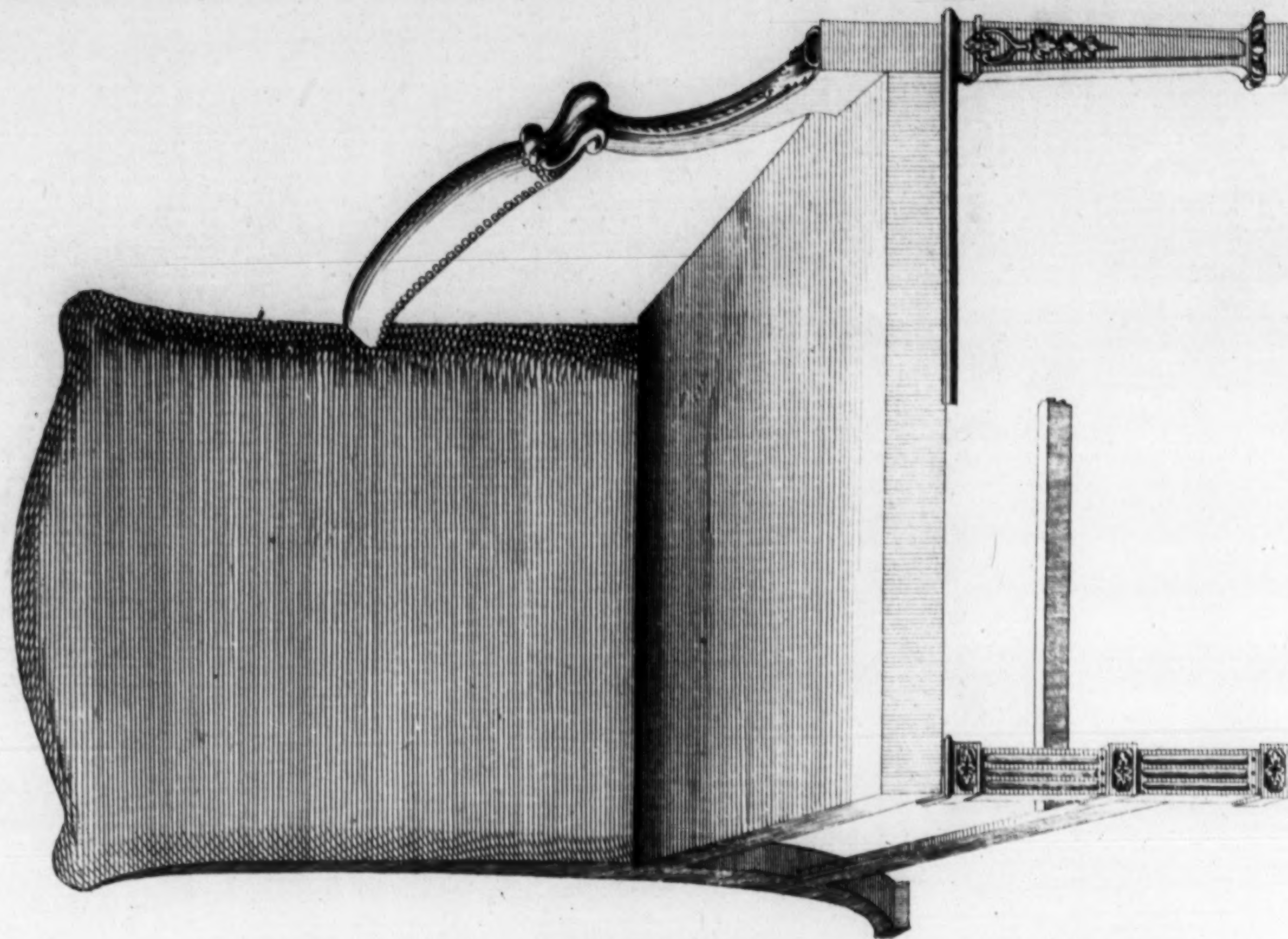
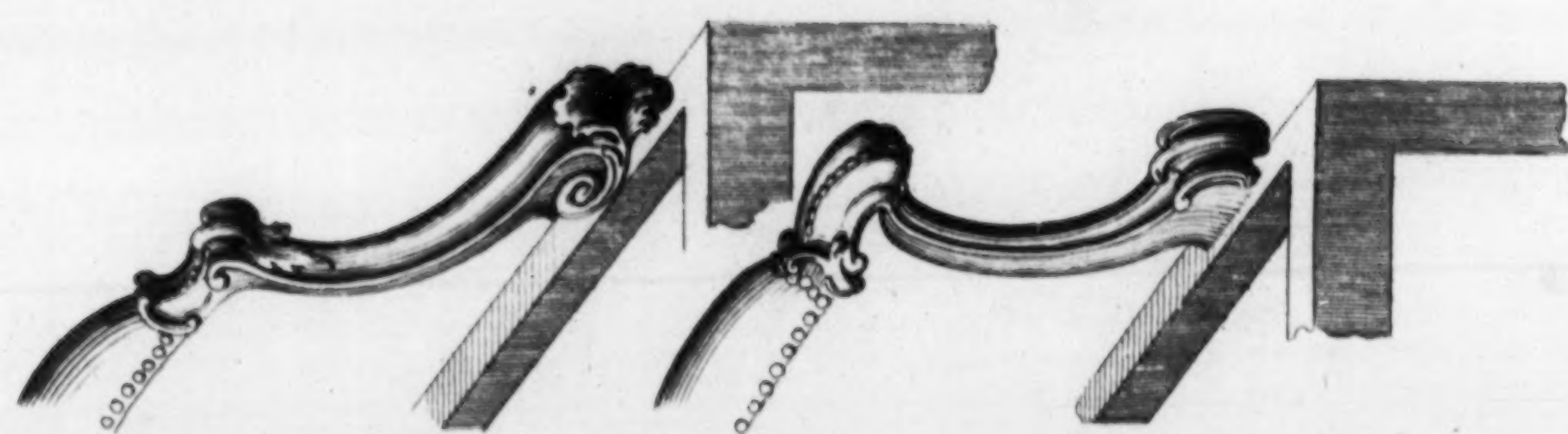
J. Miller sculp.



French Chairs.



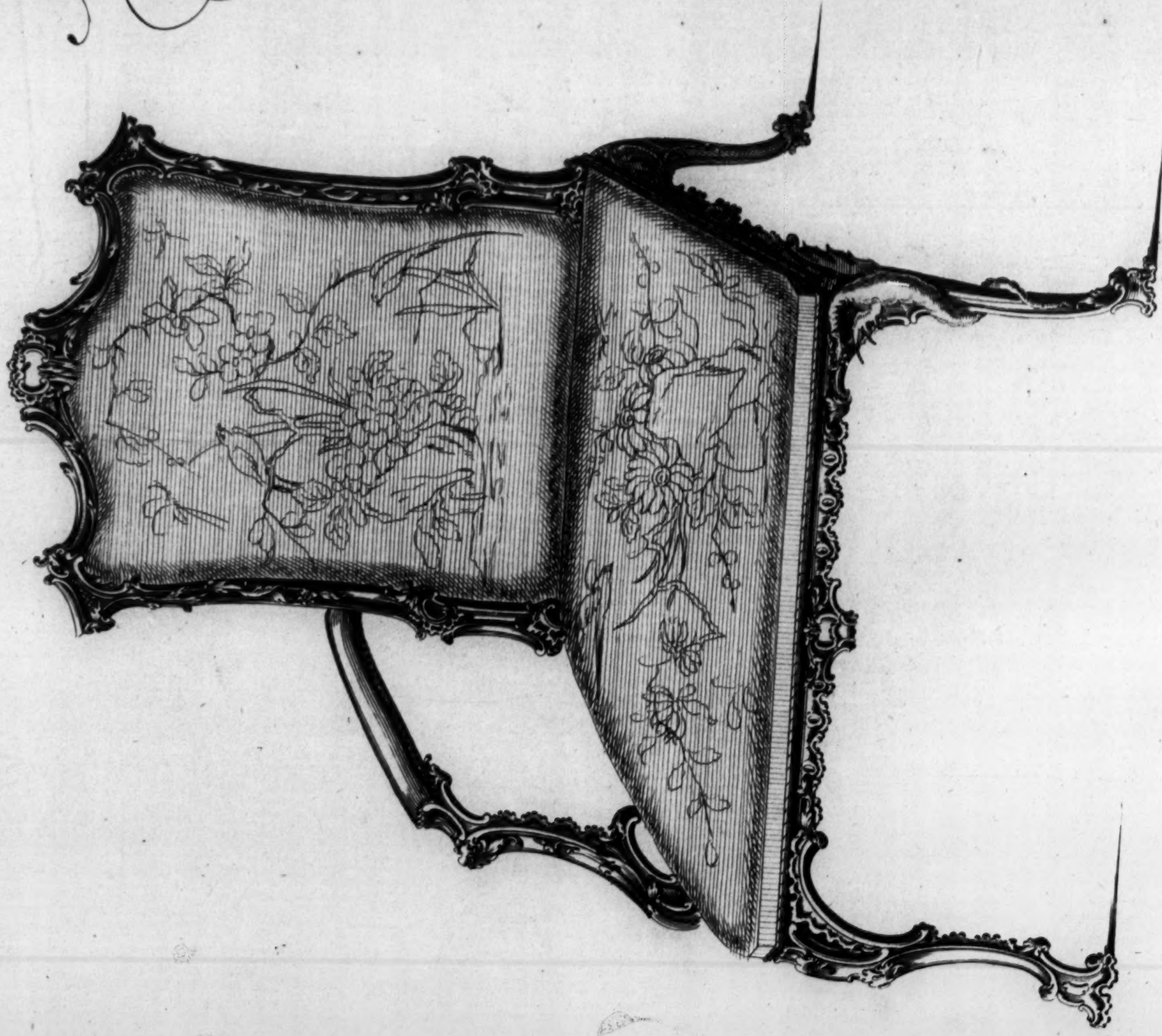
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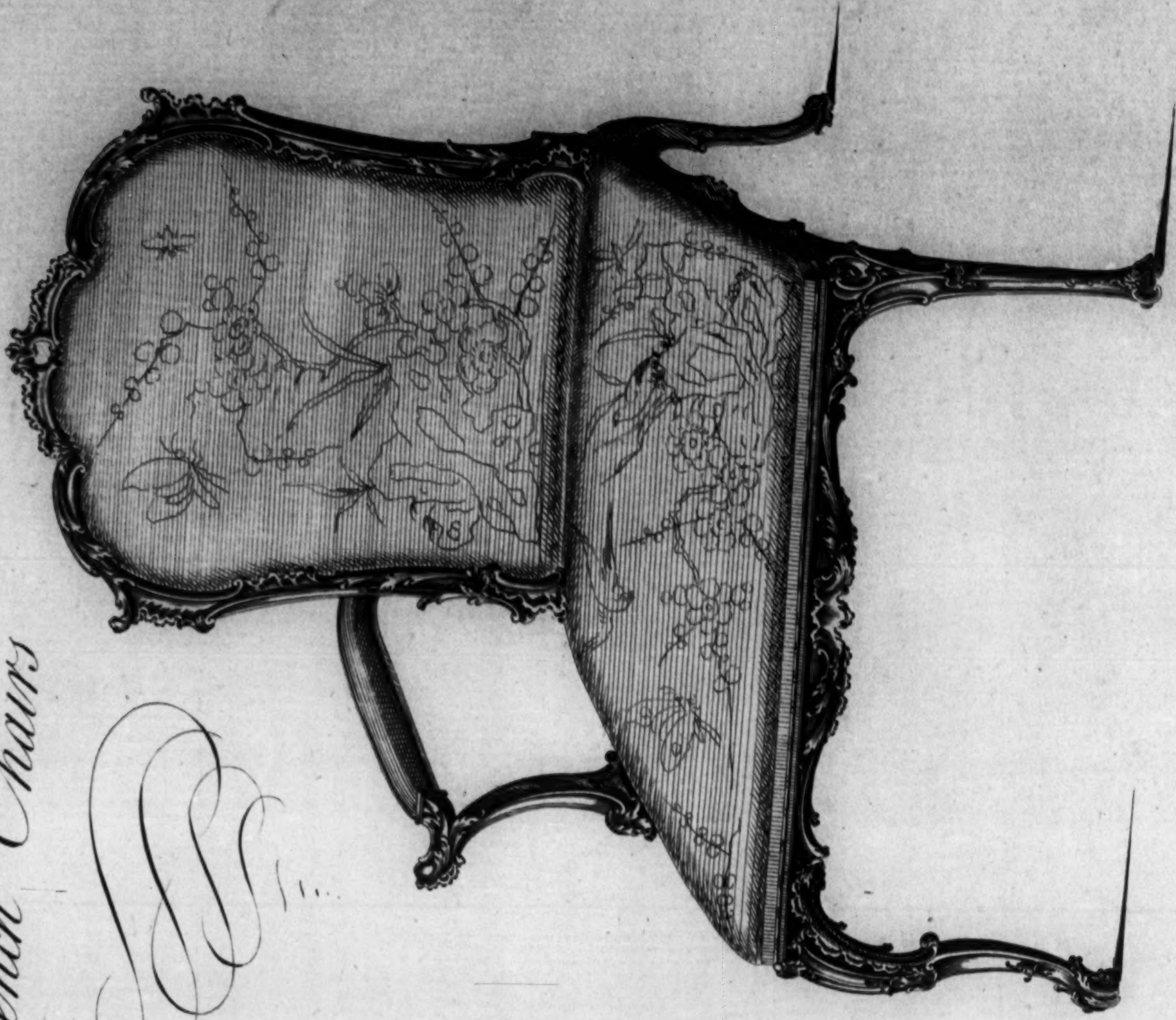
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French Chairs



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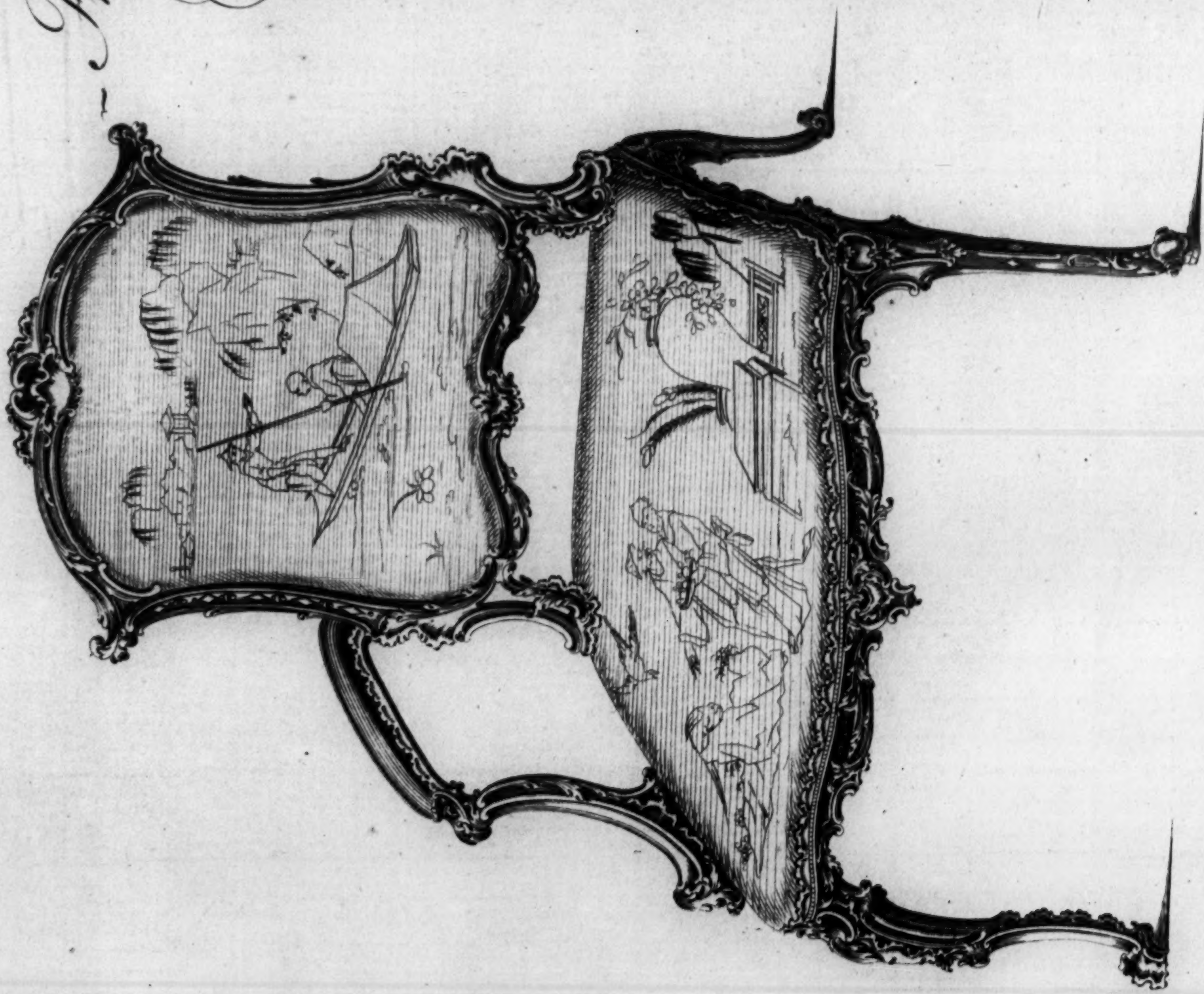


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W. D. W. sculp.

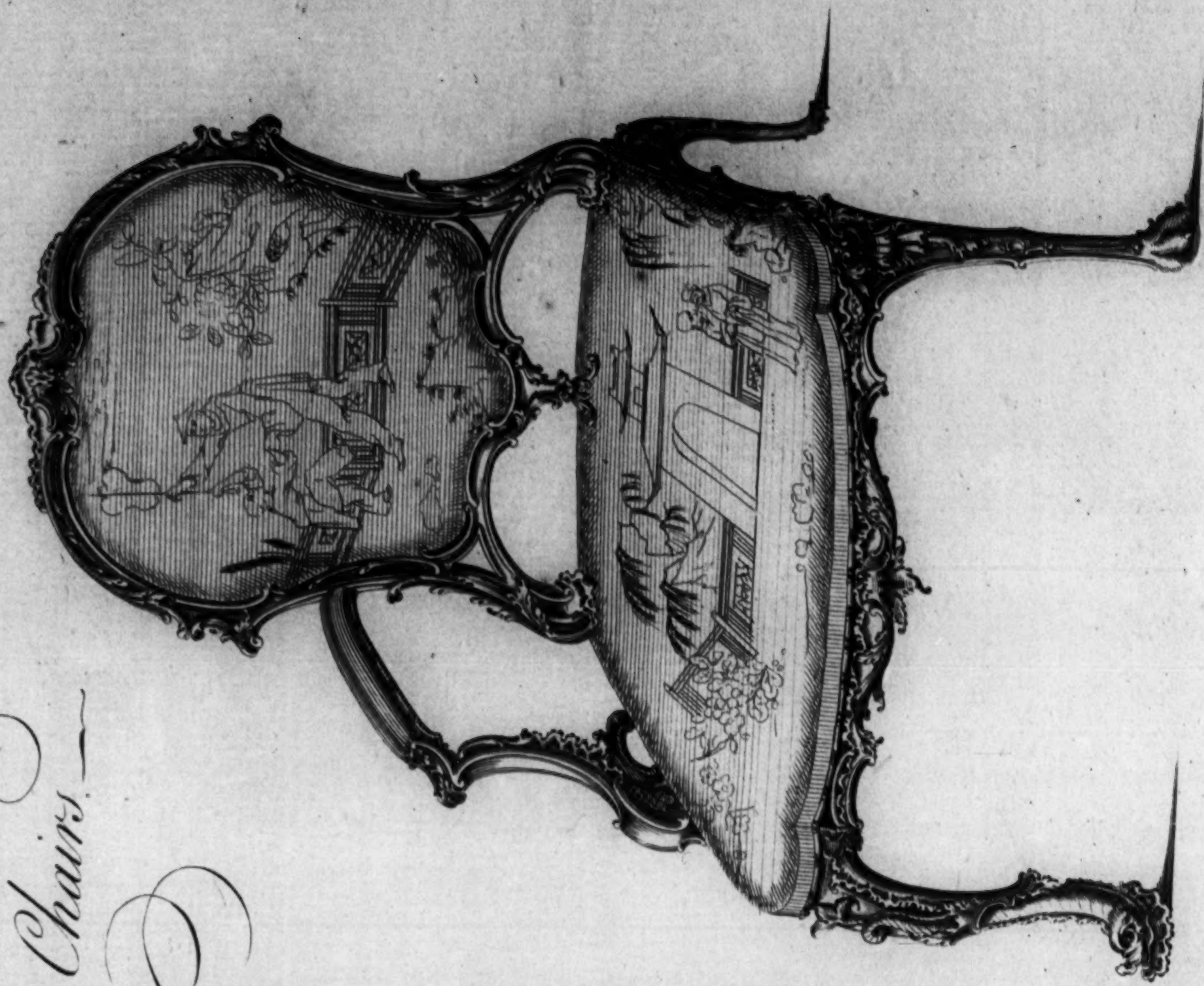


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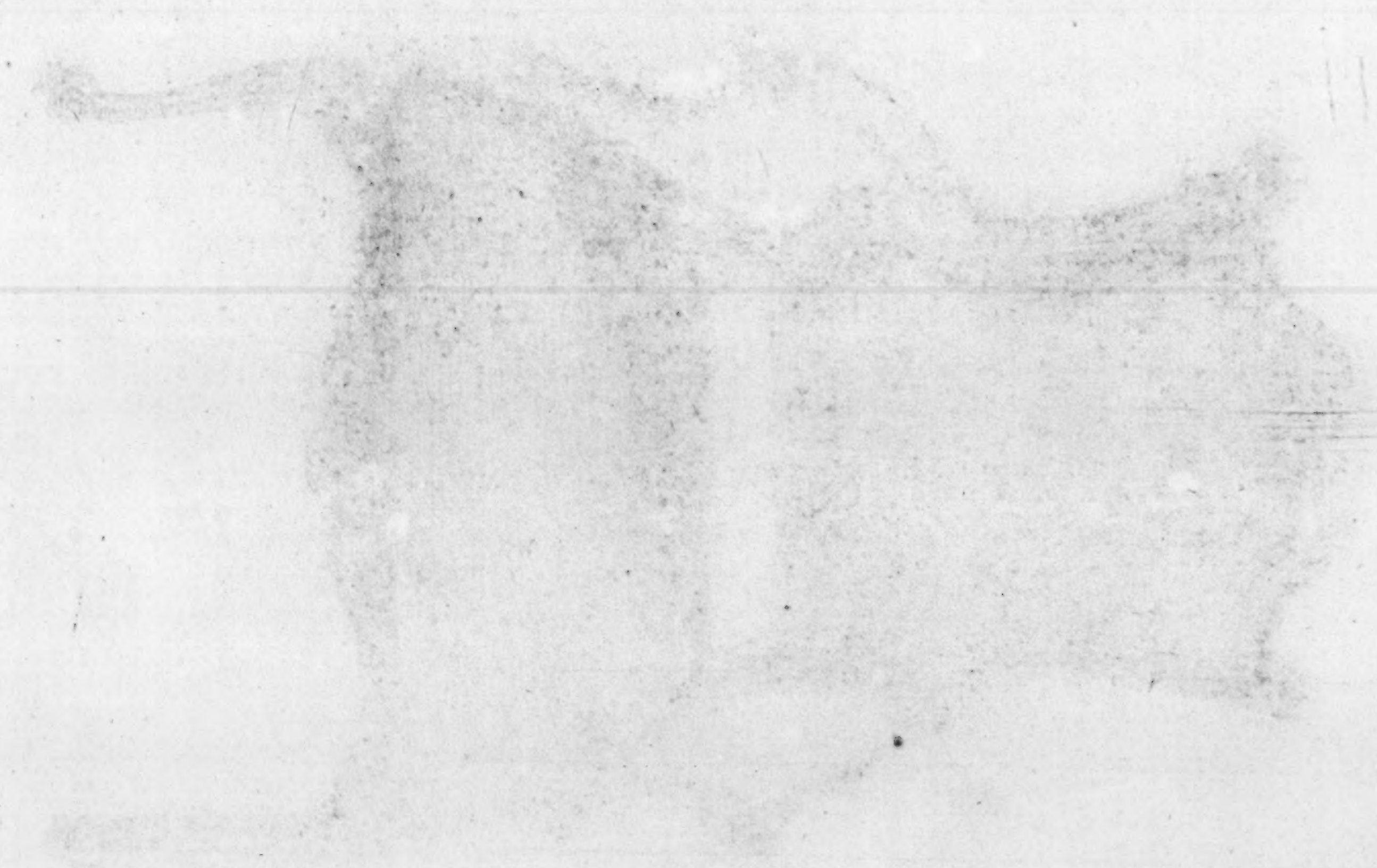


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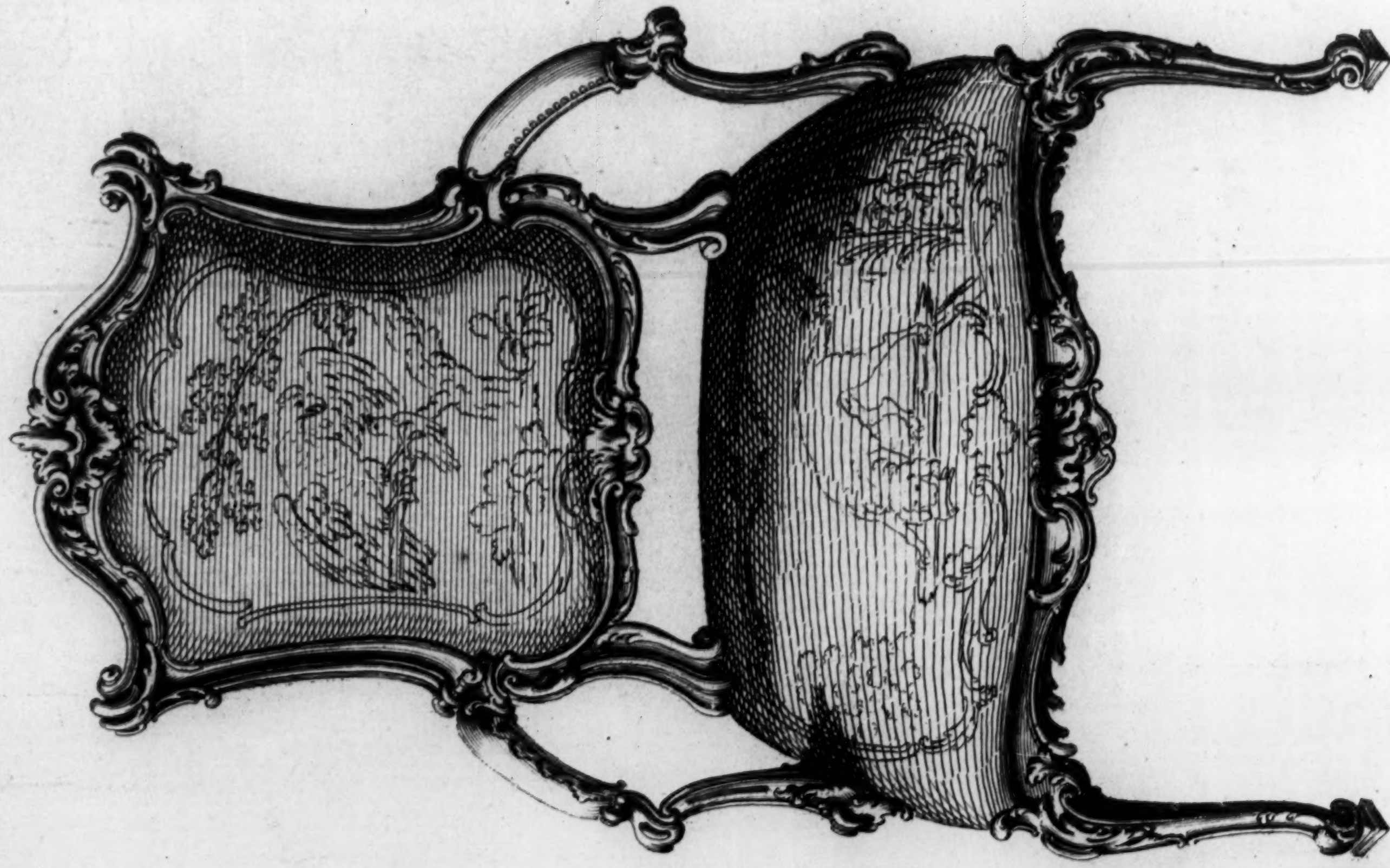


Worthy sculp.



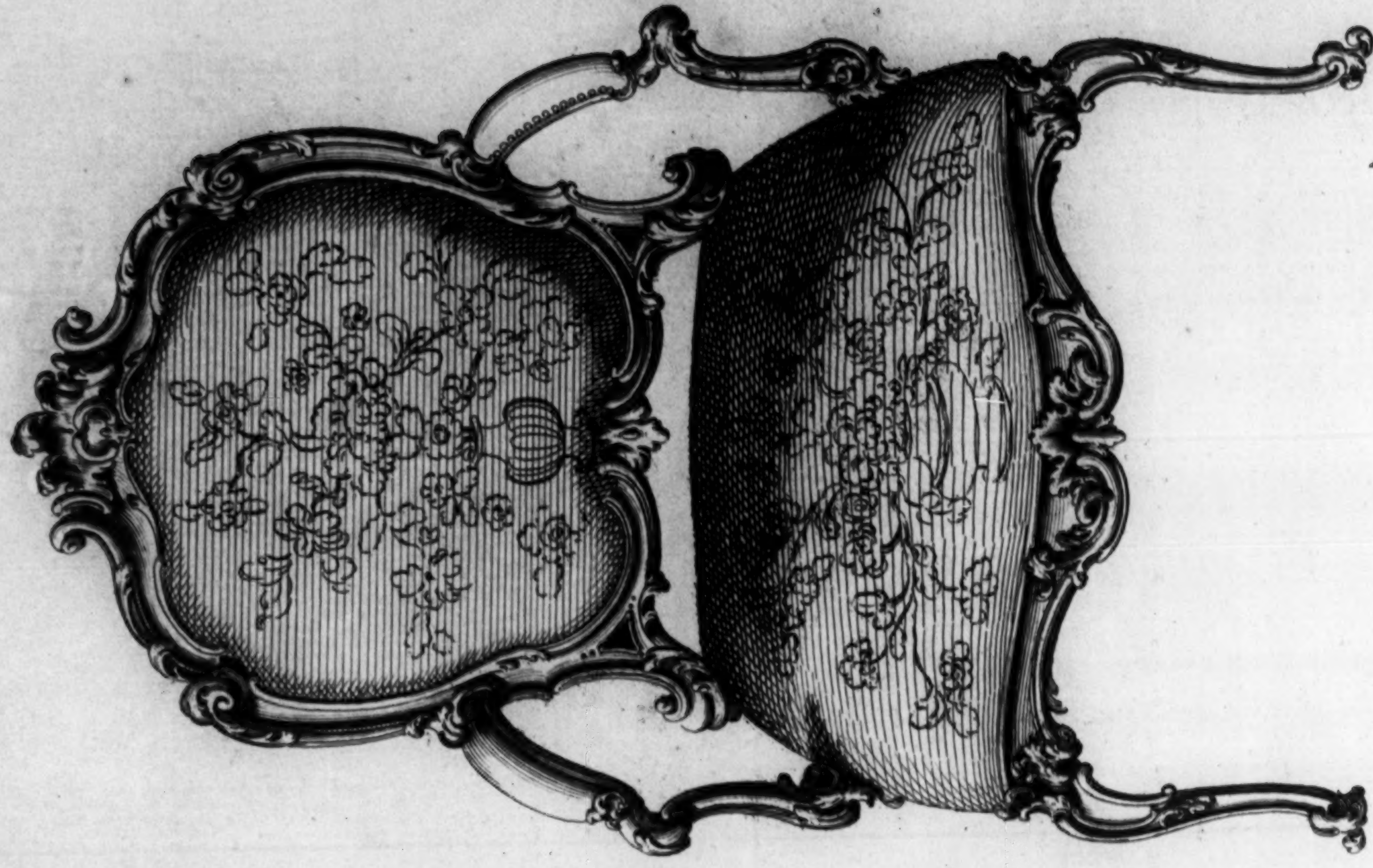
French Chairs.

N^o. XVII.

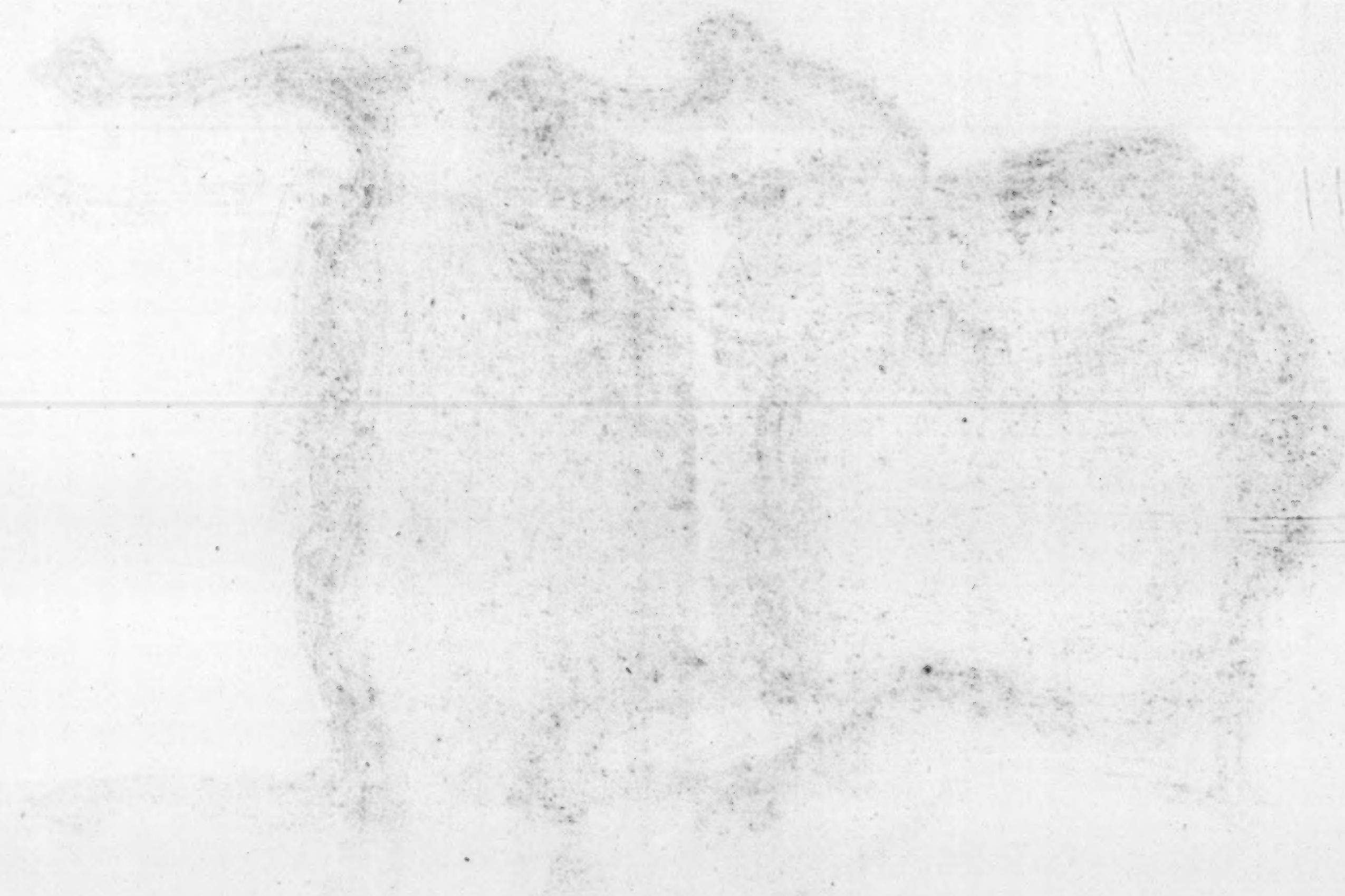


J. Chippendale inv. et del.

Pub. according to Act of Parliament 1759.

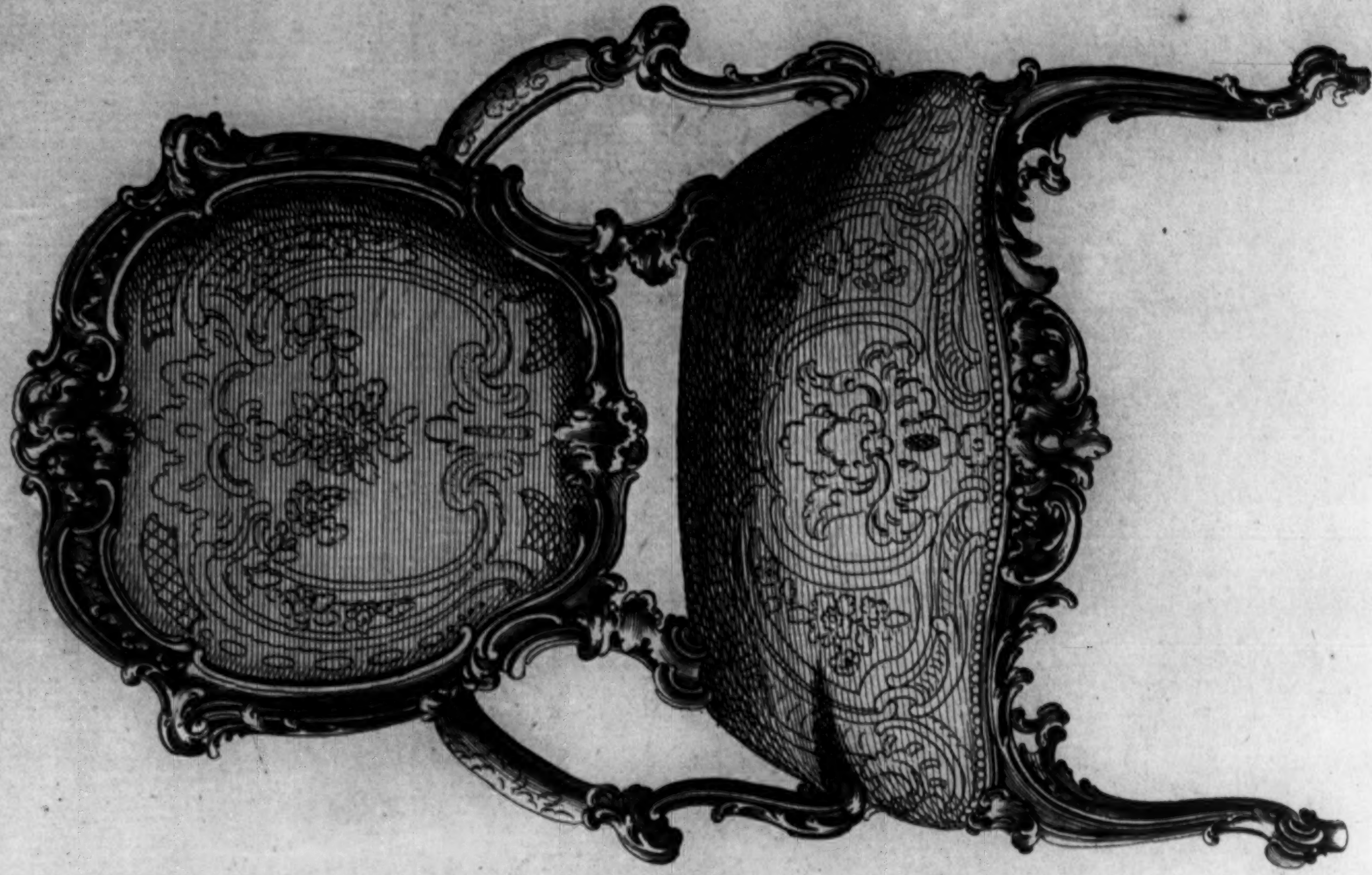
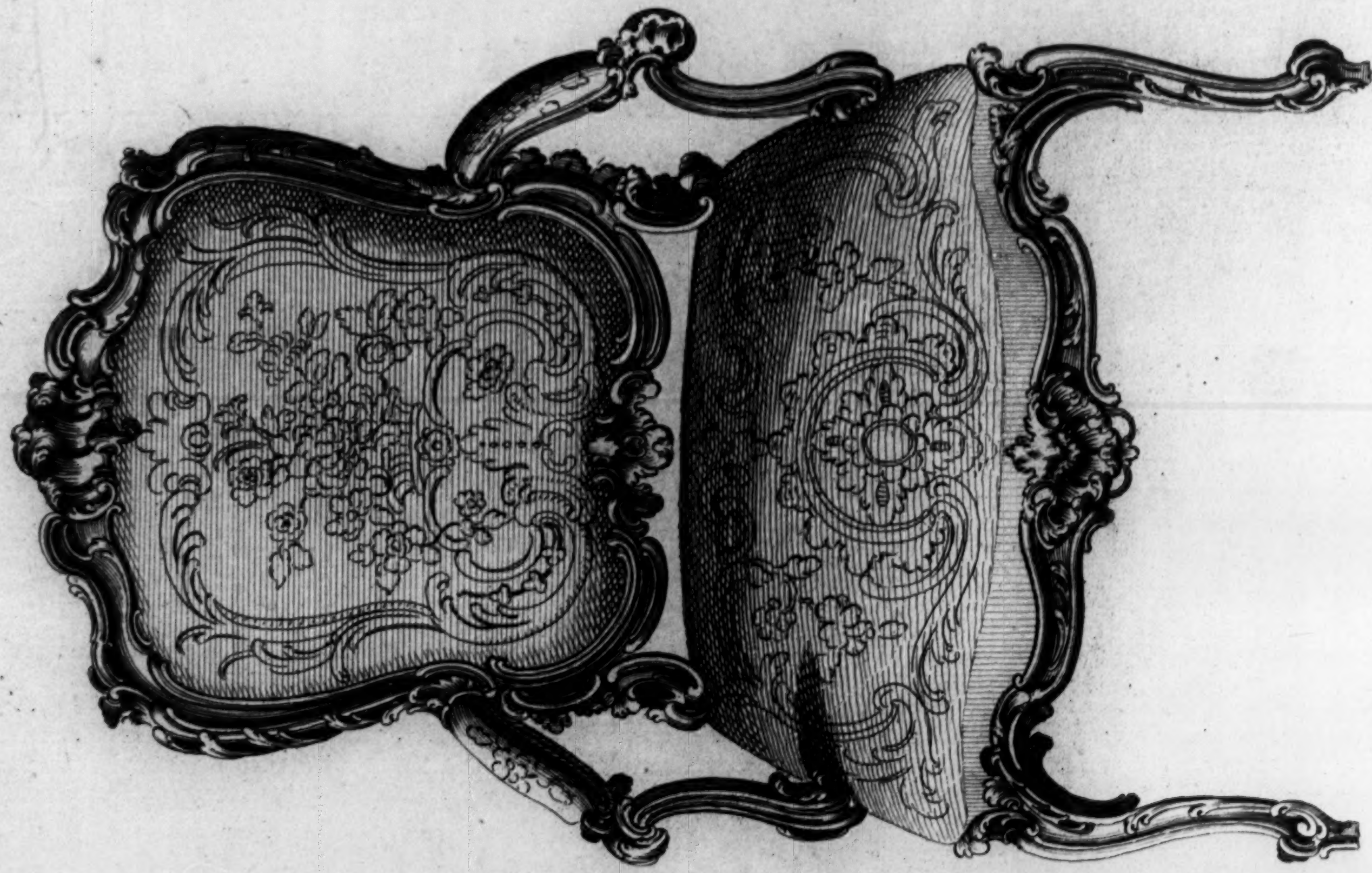


J. Taylor sculp.



French Chairs.

N^o XXIII.



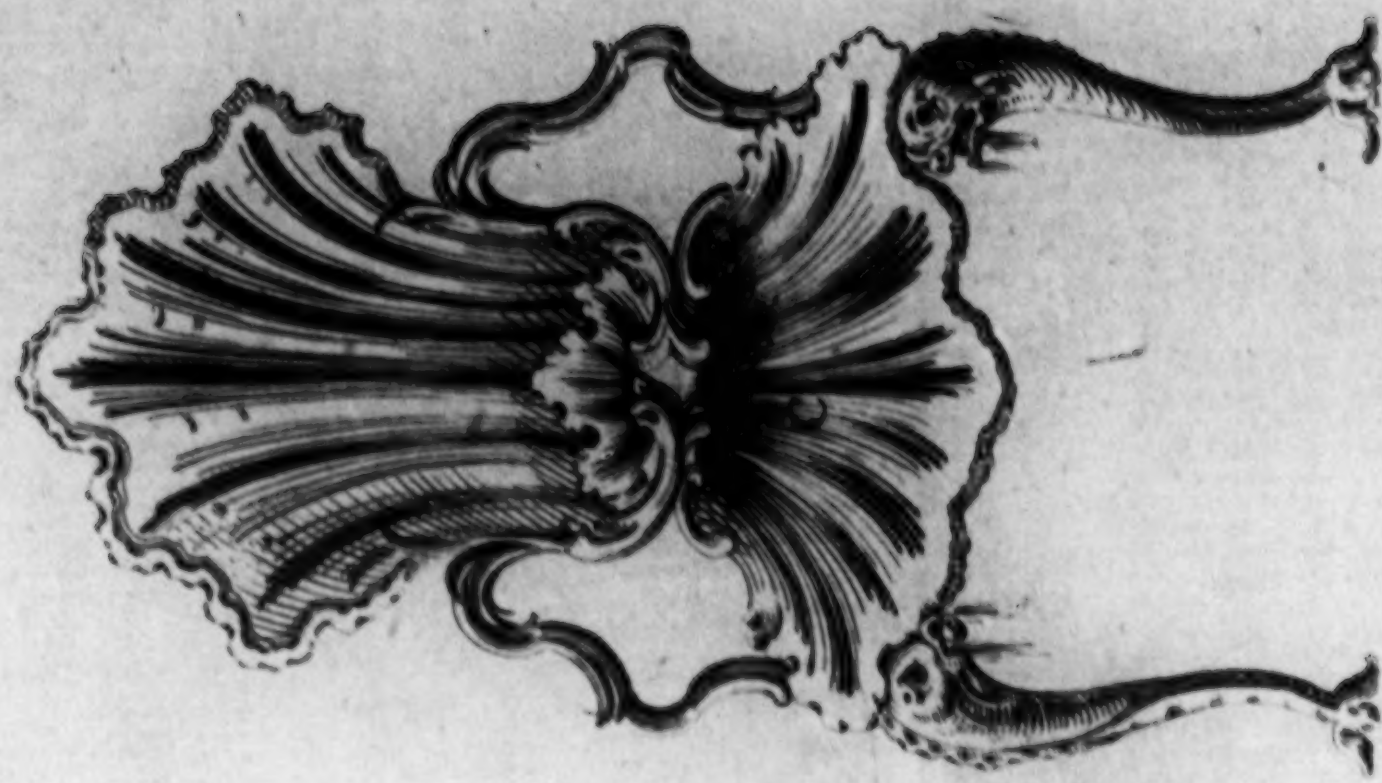
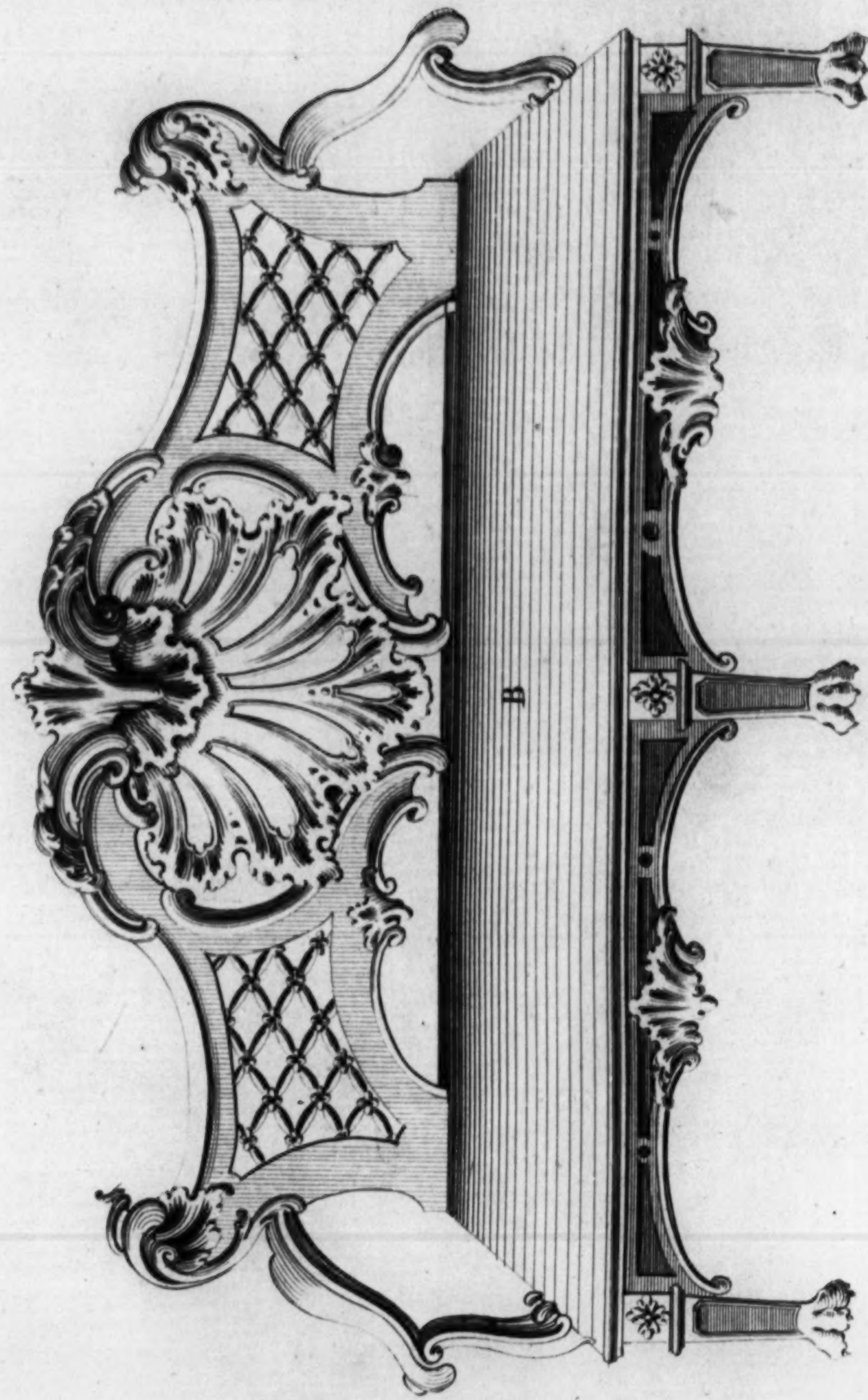
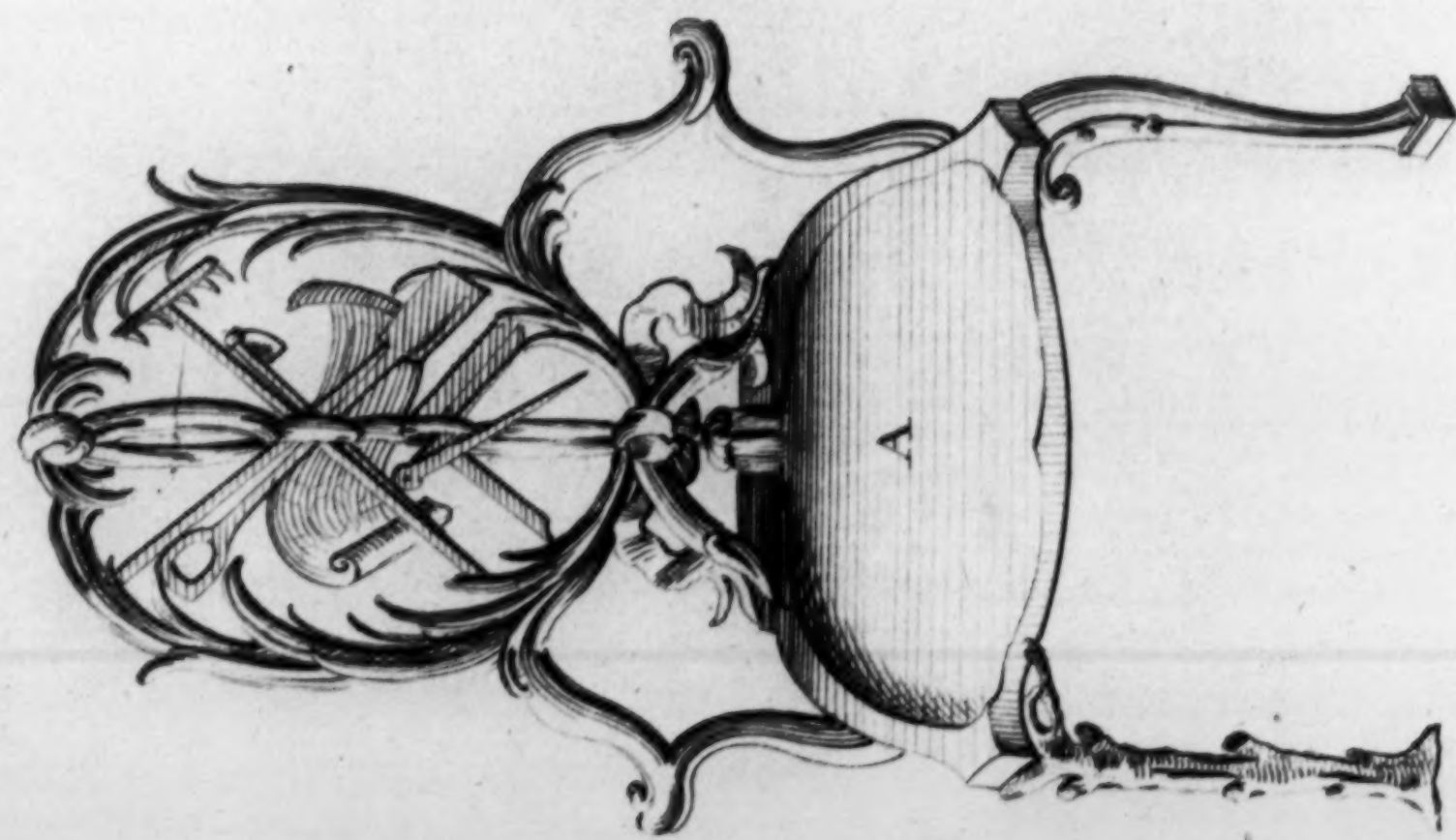
W. Chipendale inv. et del.

Published accord^d to Act of Parliament 1759.

J. Gay foreculp.



Designs for Garden Seats.



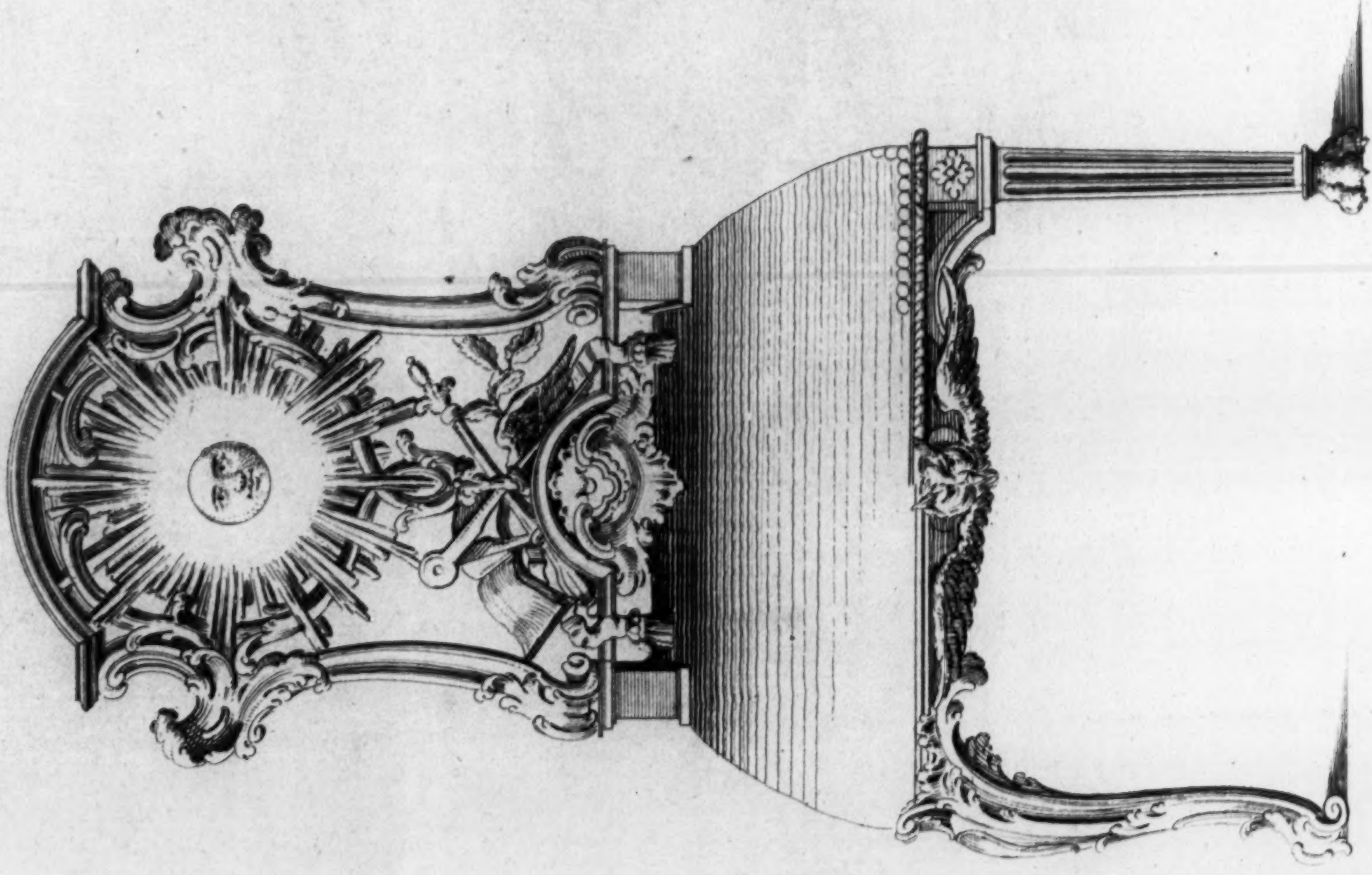
C. Chippendale inv't et delin

Published according to Act of Parliament 1761

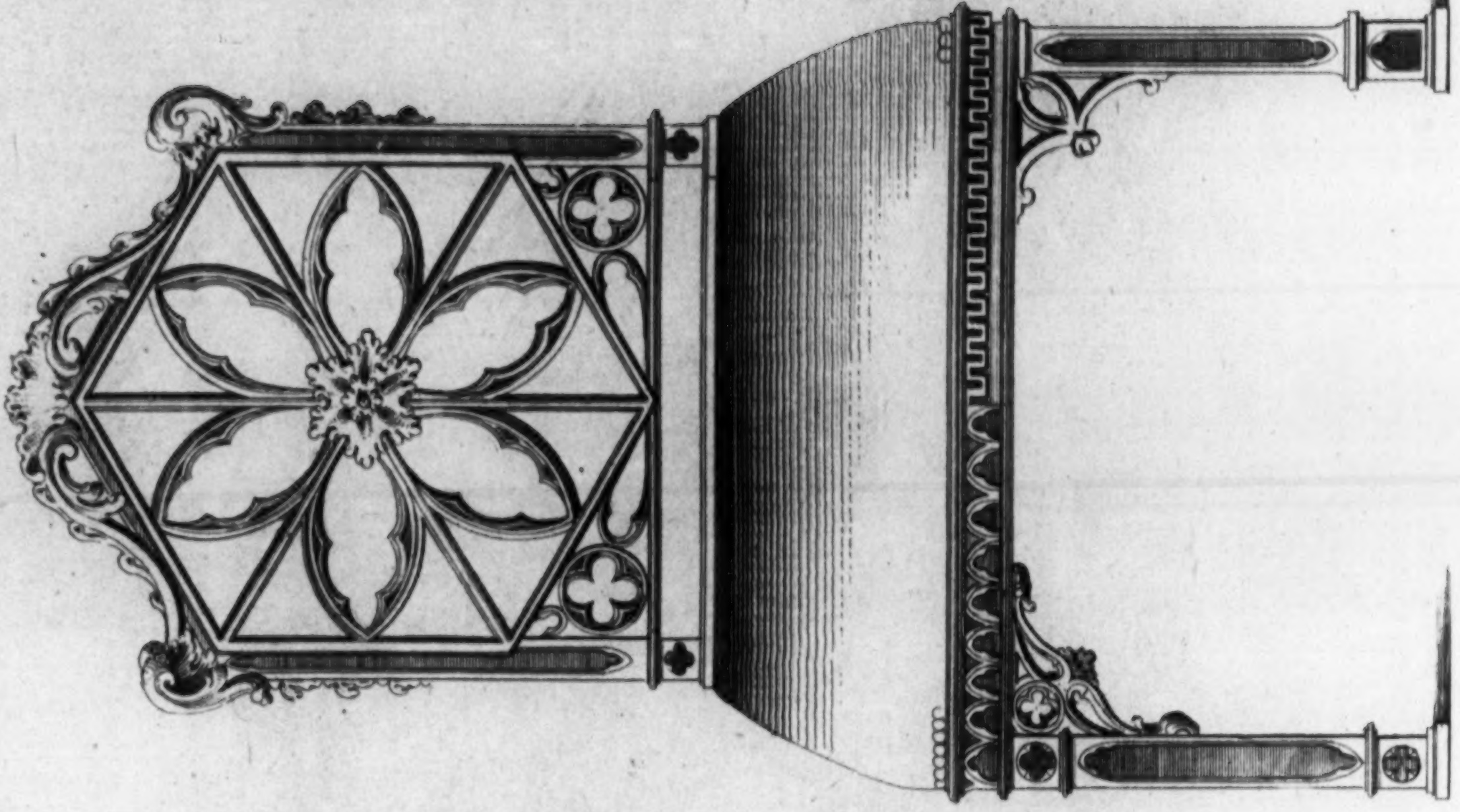
M. Darly sculp



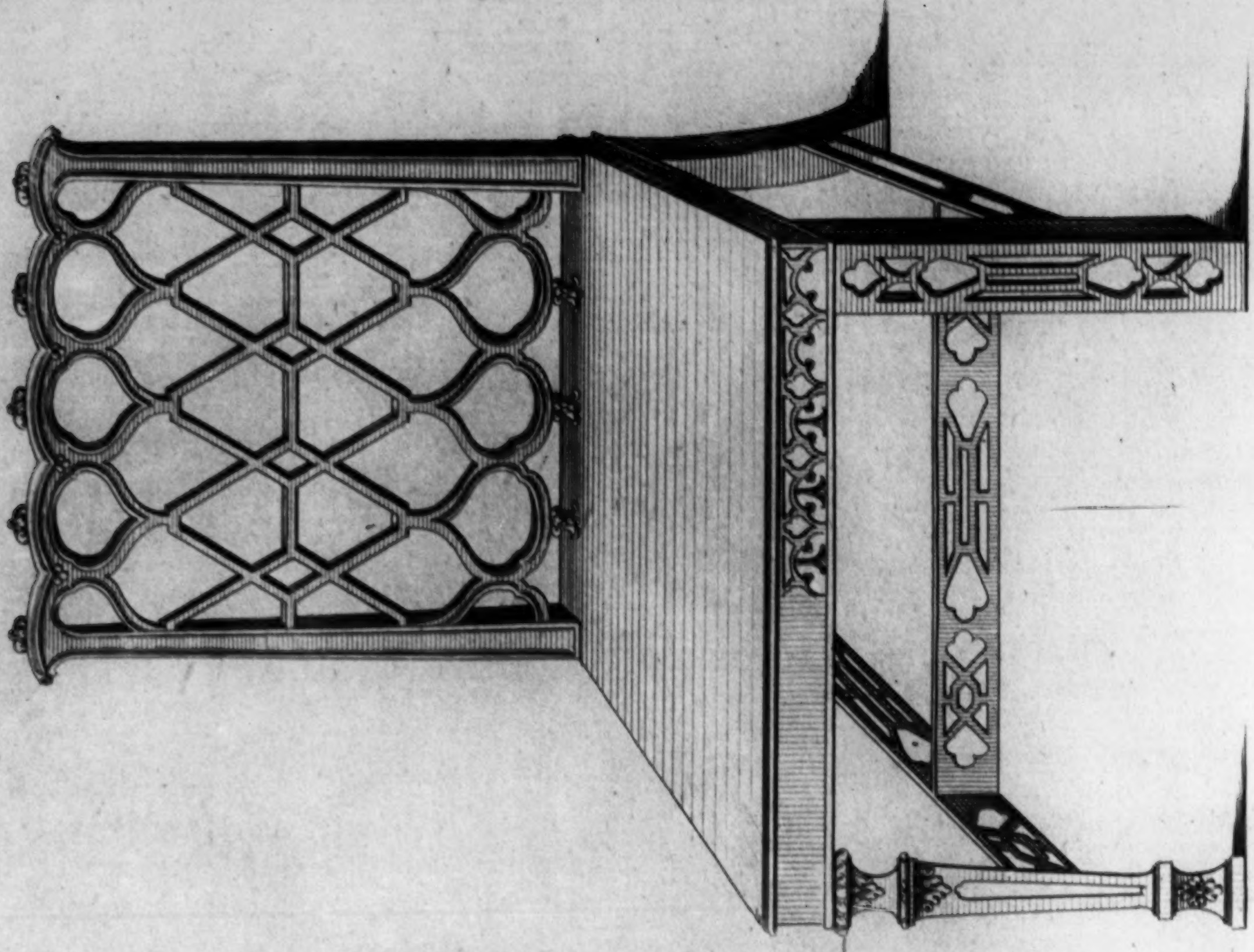
Designs of Chairs.



L. Chippendale inv. et delin.



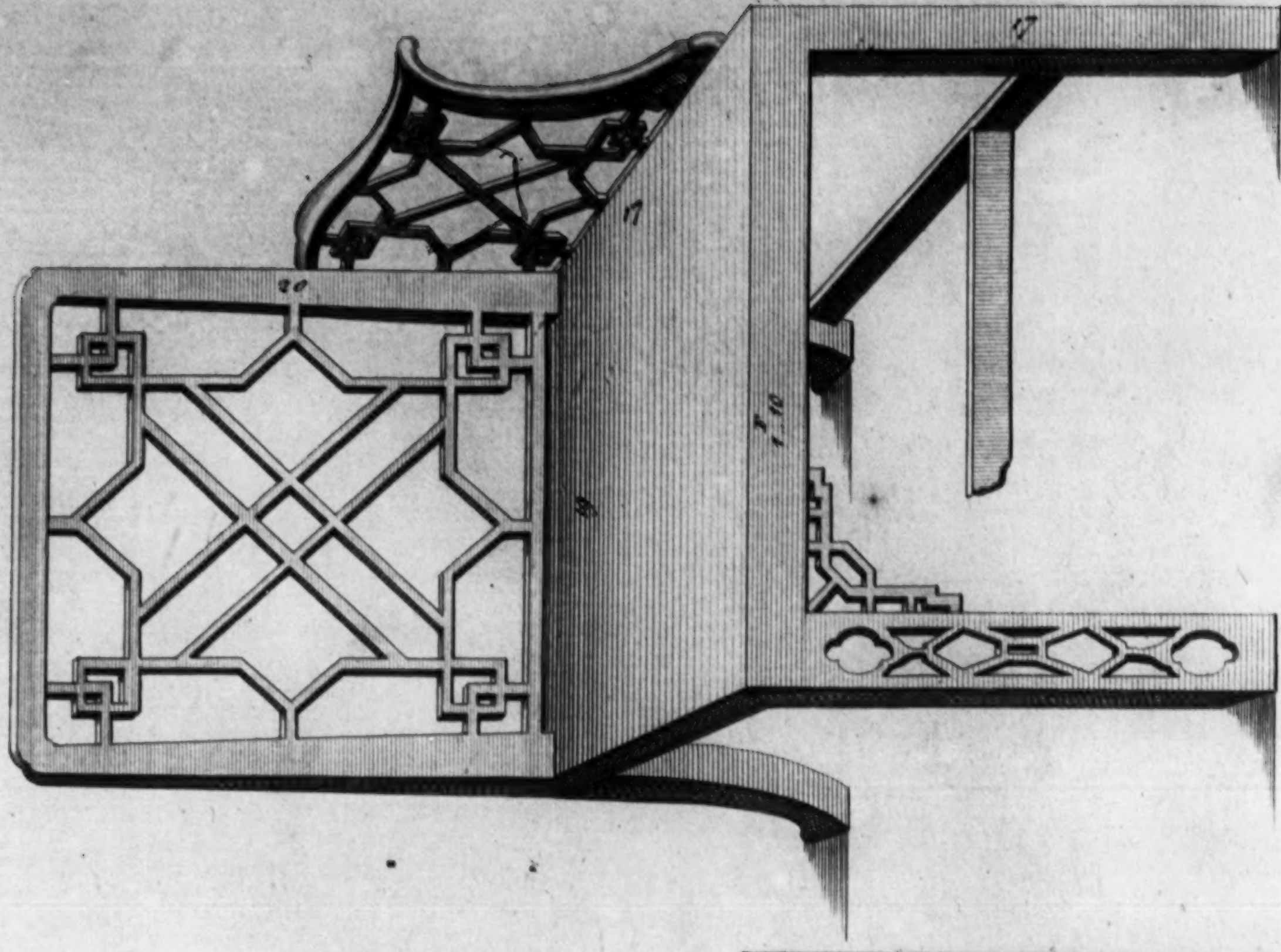
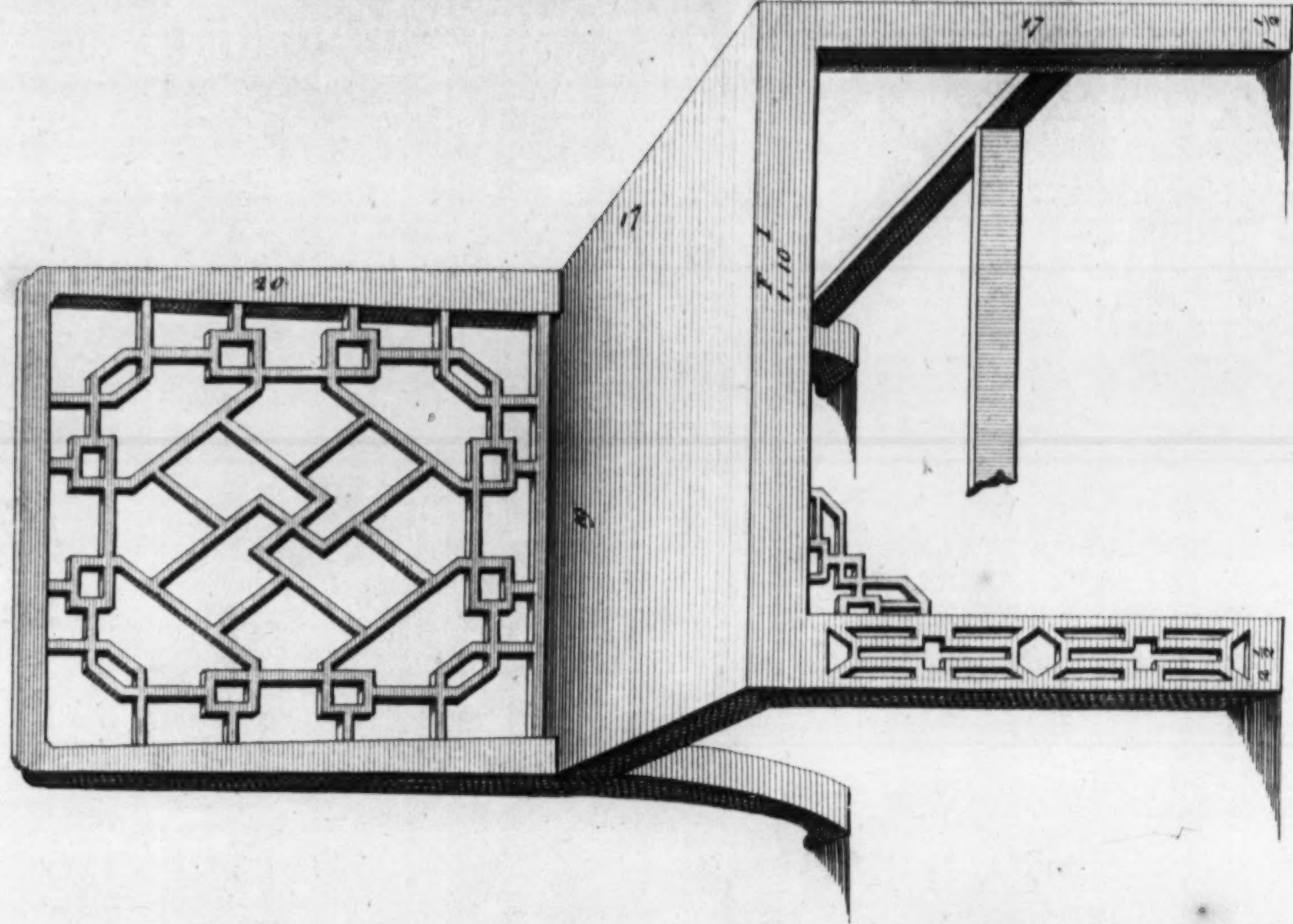
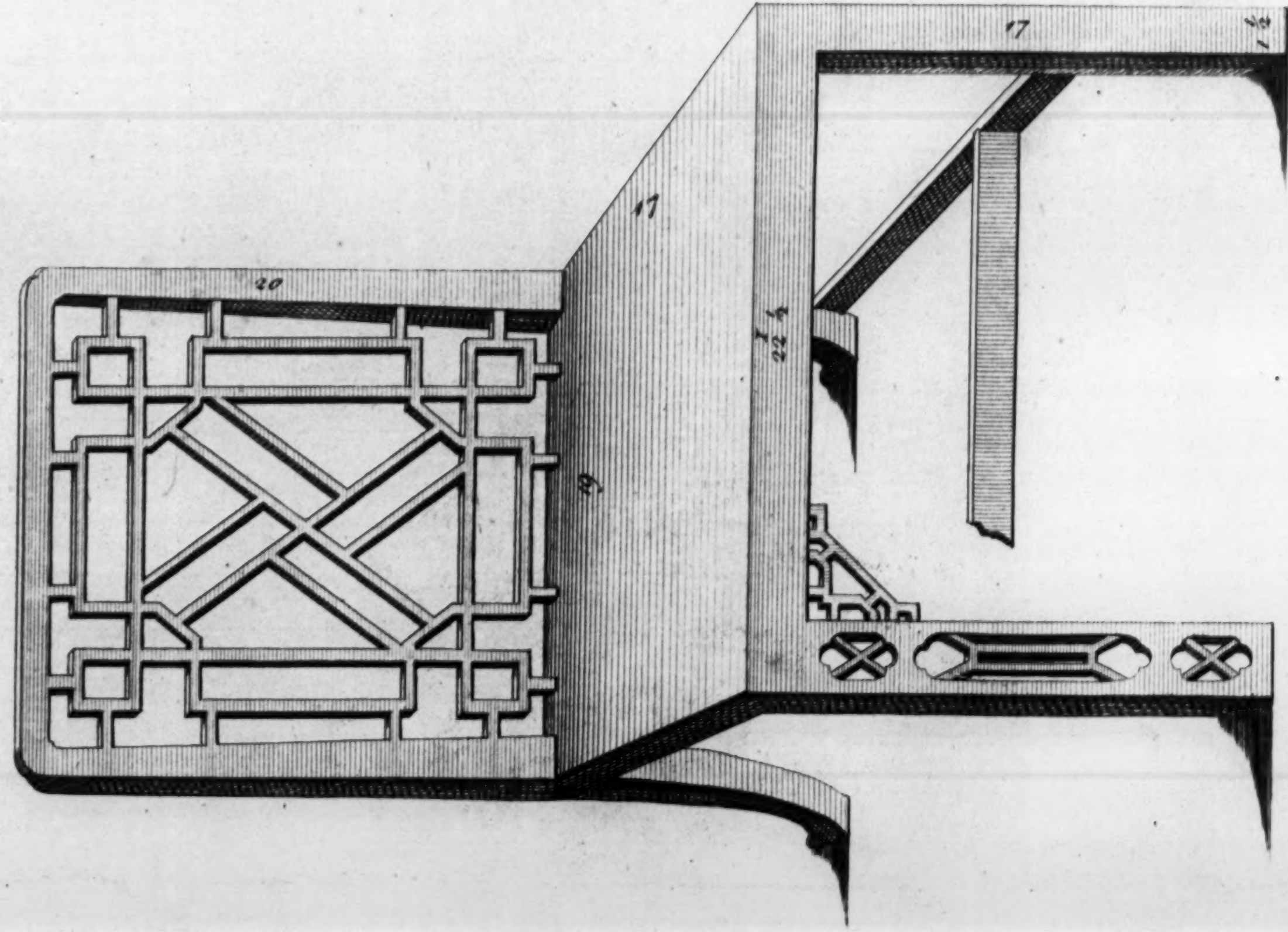
Published according to Act of Parliament 1761.



M. Darity Sculp.



Chinese Chairs.



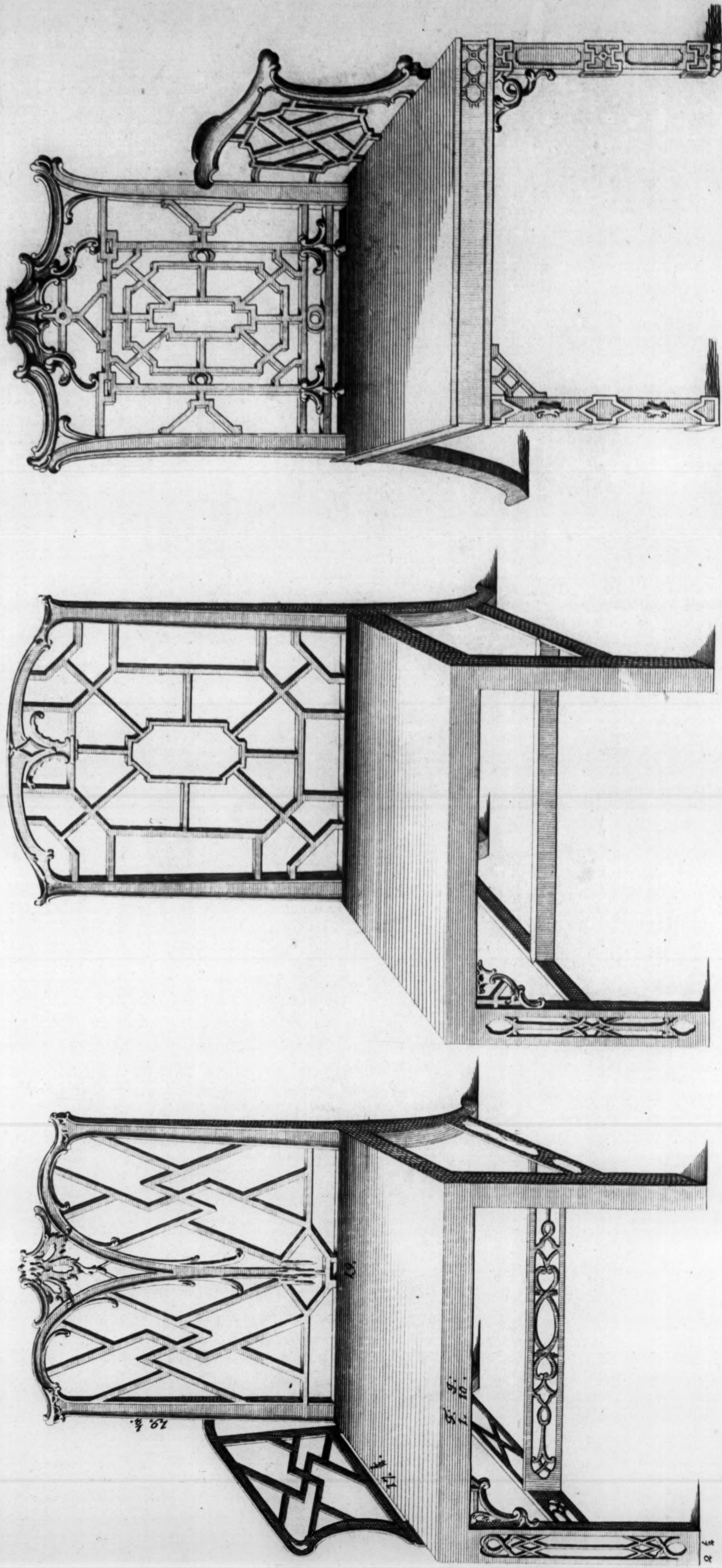
T. Chippendale inv. et delin.

Published according to Act of Parliament

M. Darby Sculp.



Chinese Chairs.



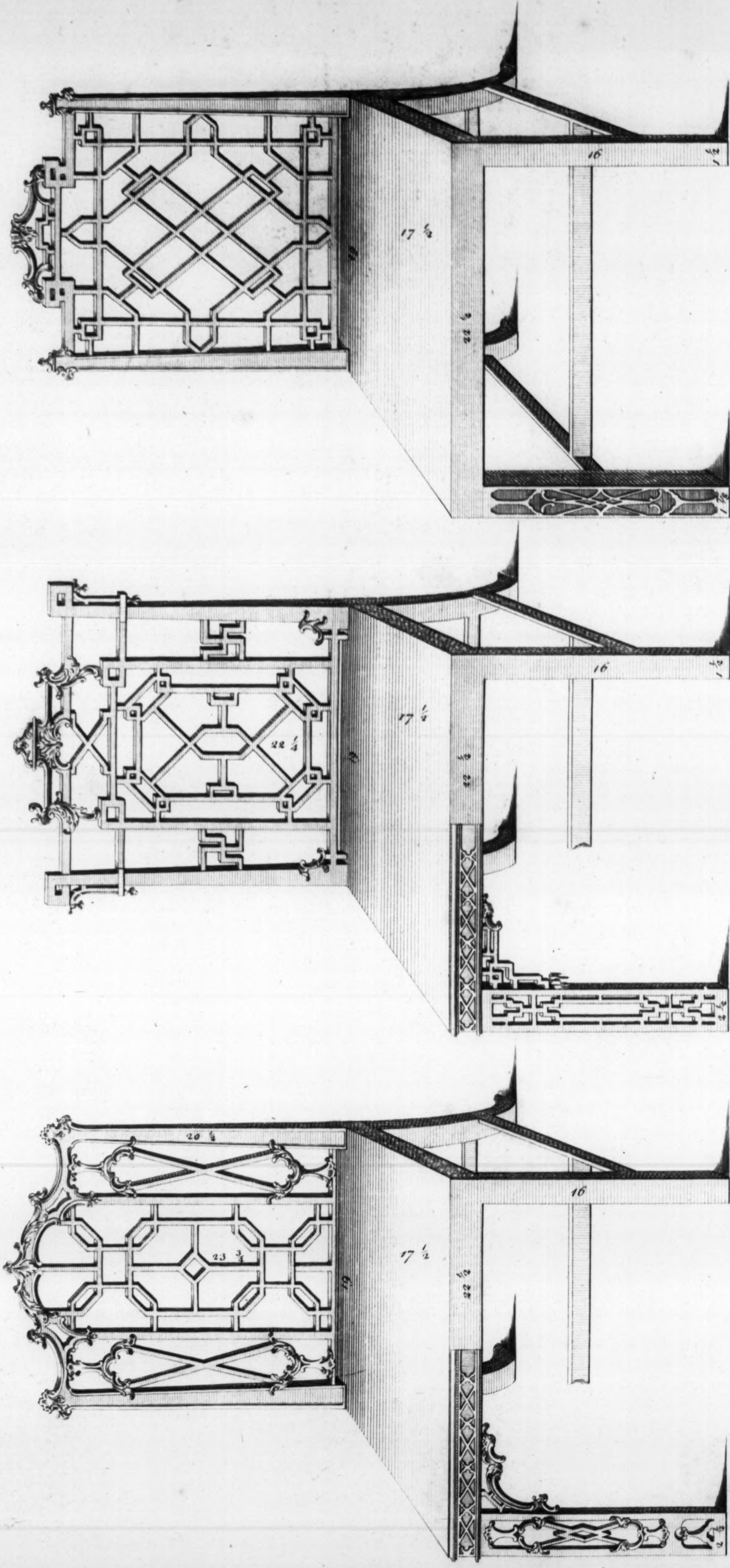
T. Chippendale inv. et del.

Pub. d. according to Act of Parliament. 1753.

Morley sculp.



Chinese Chairs.



T. Chippendale inv. et delin.

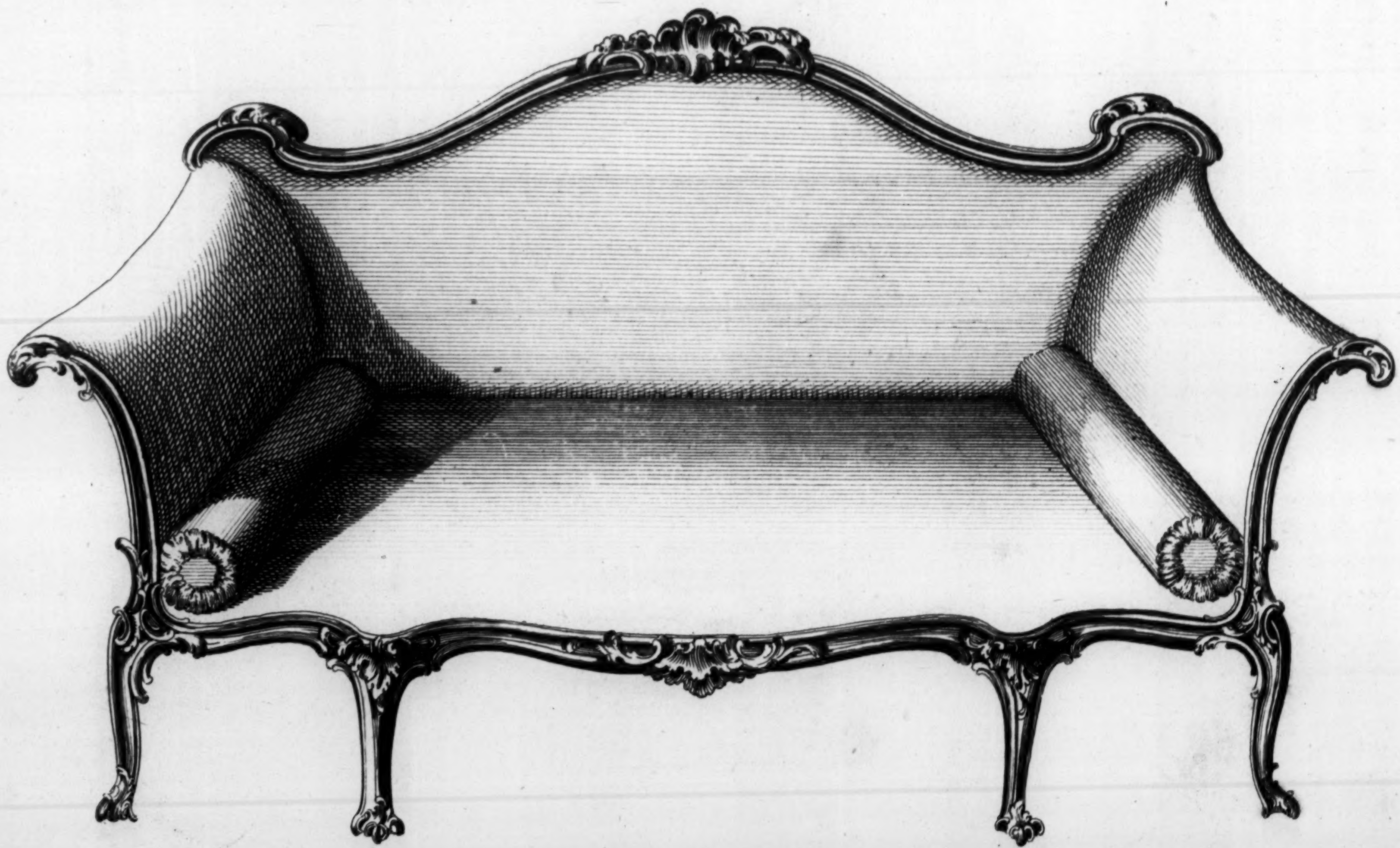
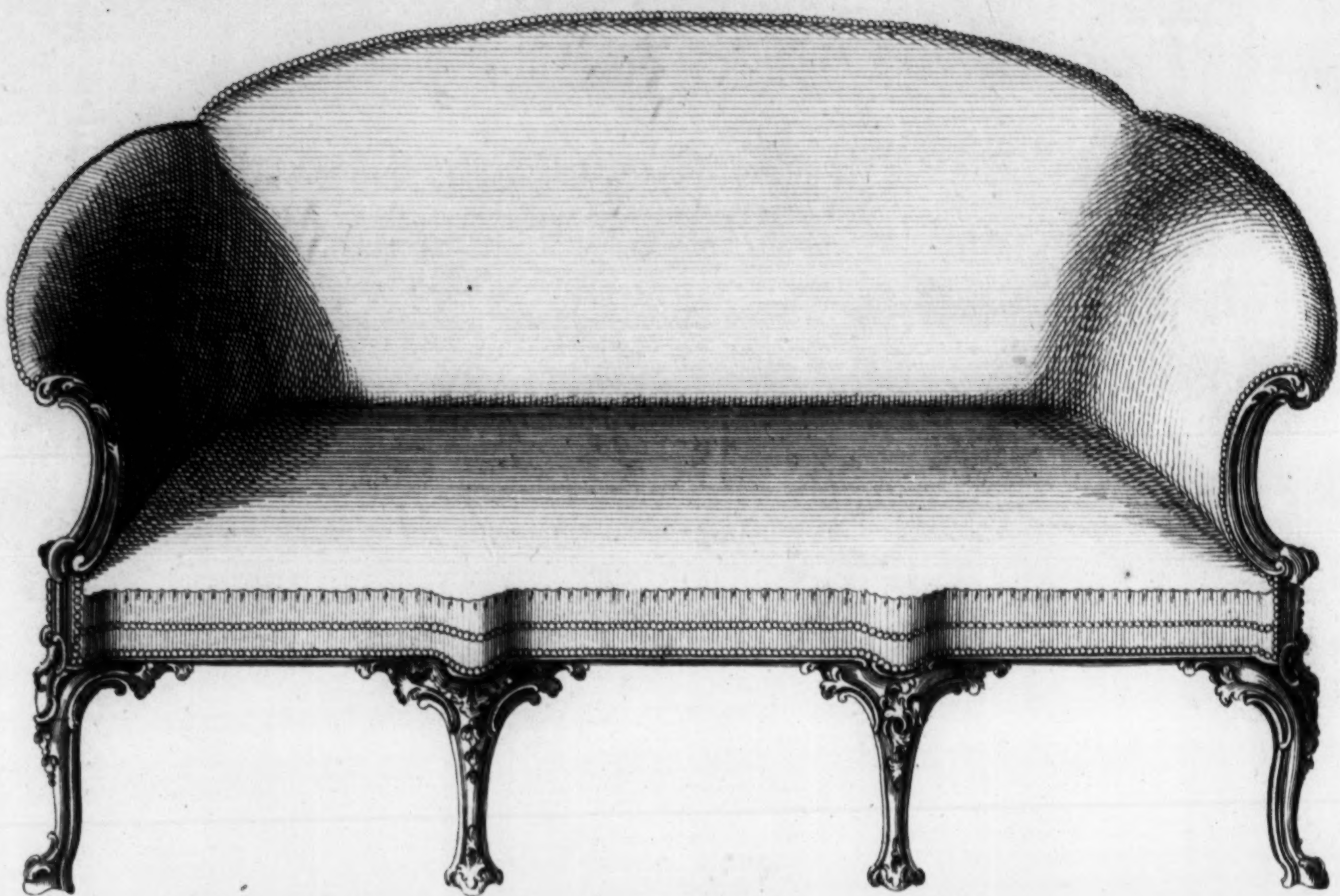
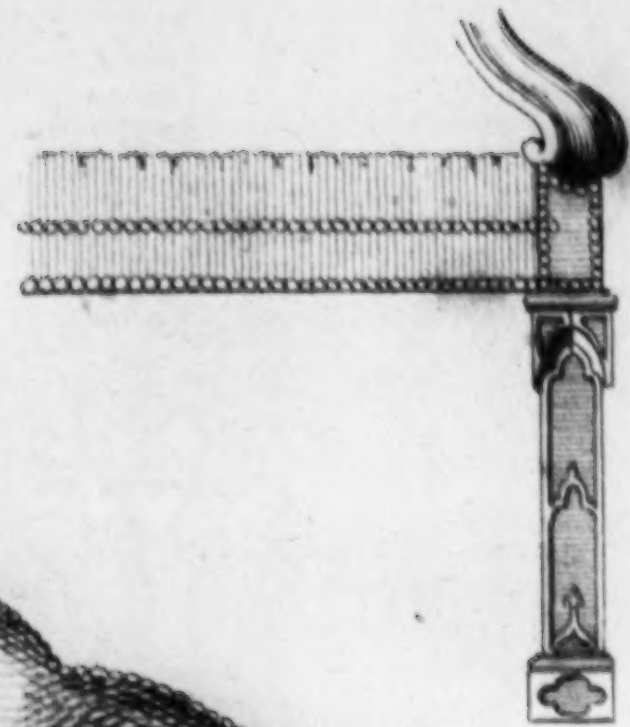
Published according to Act of Parliament

M. Darty sculp.



Sofas.

N^o.XXIX.



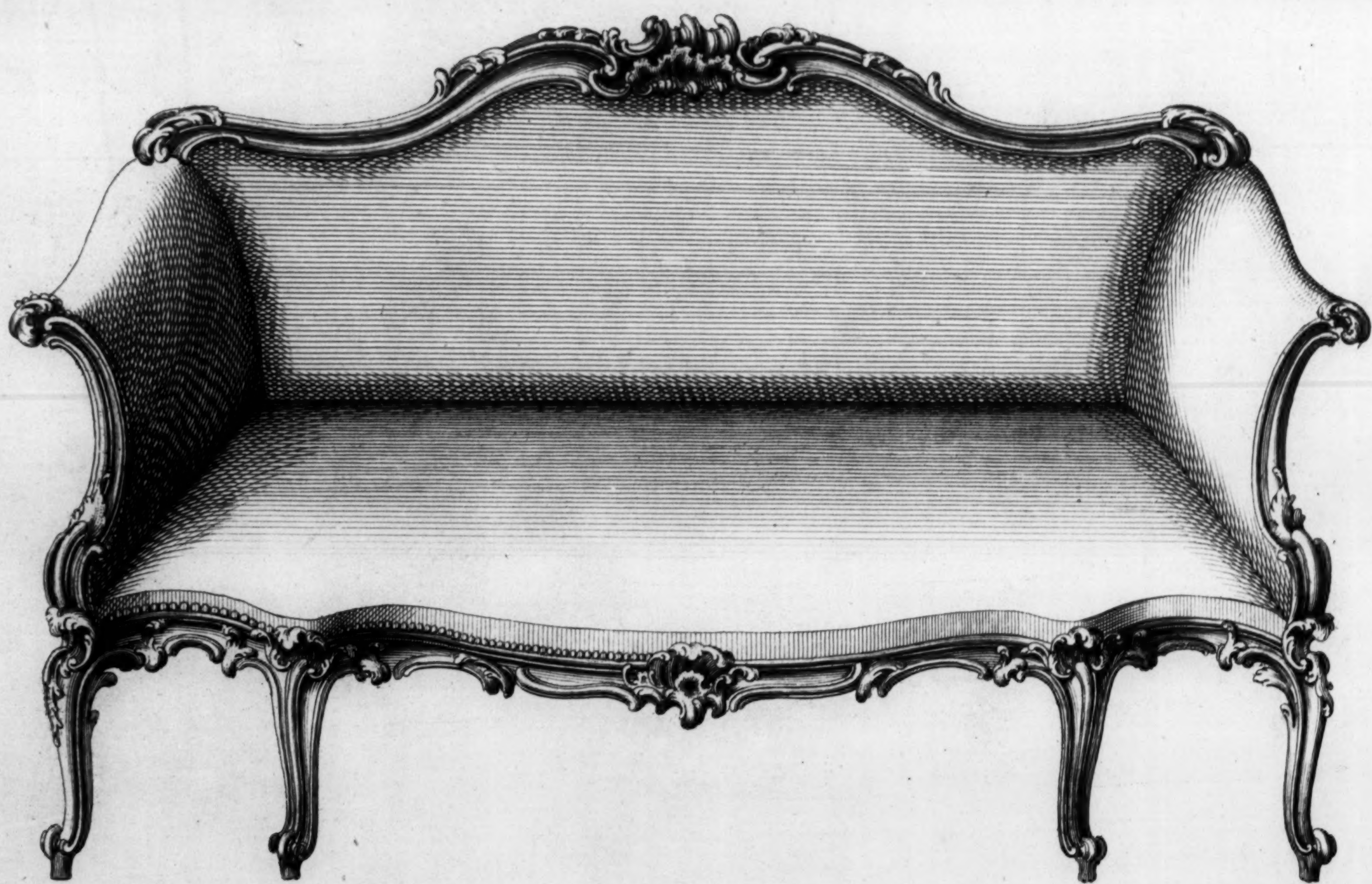
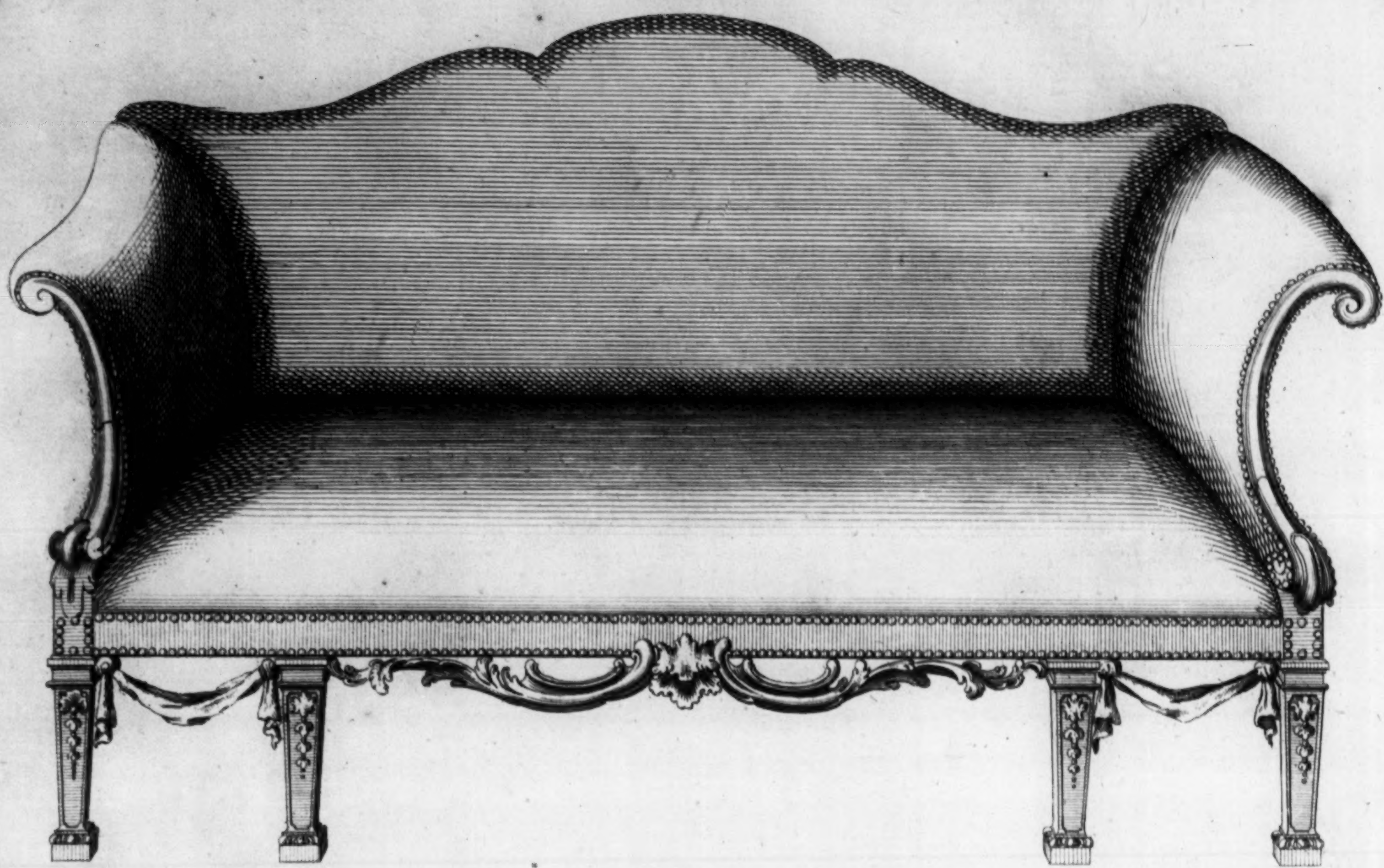
J. Chippendale inv. et del. Published accord^g to Act of Parliament 1759.

J. Taylor sculp.



Sofas..

N^oXXX.



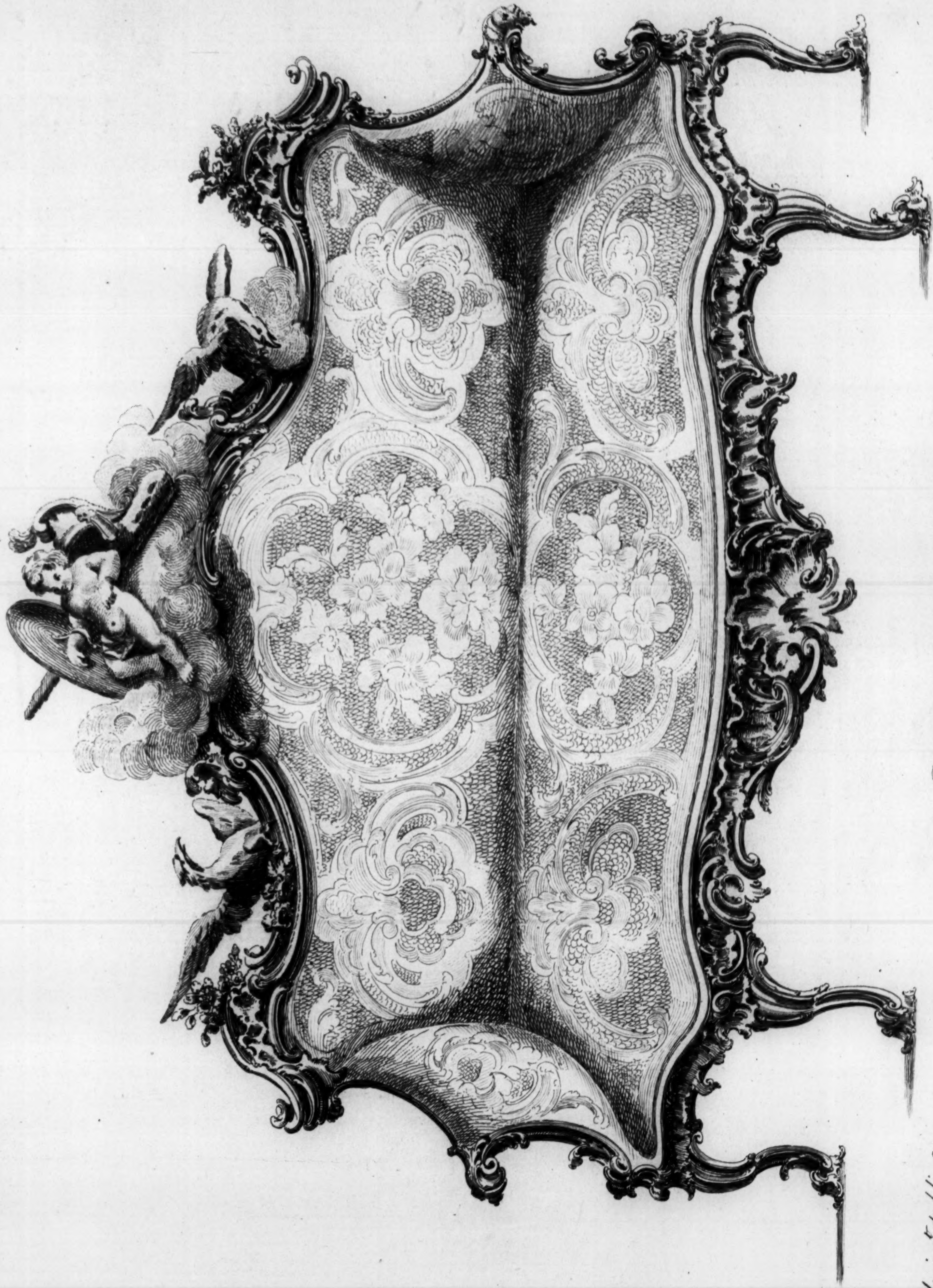
T. Chippendale inv^t. et del.

Published according to Act of Parliament 1759.

J. Taylor sculp.



A. Sofa



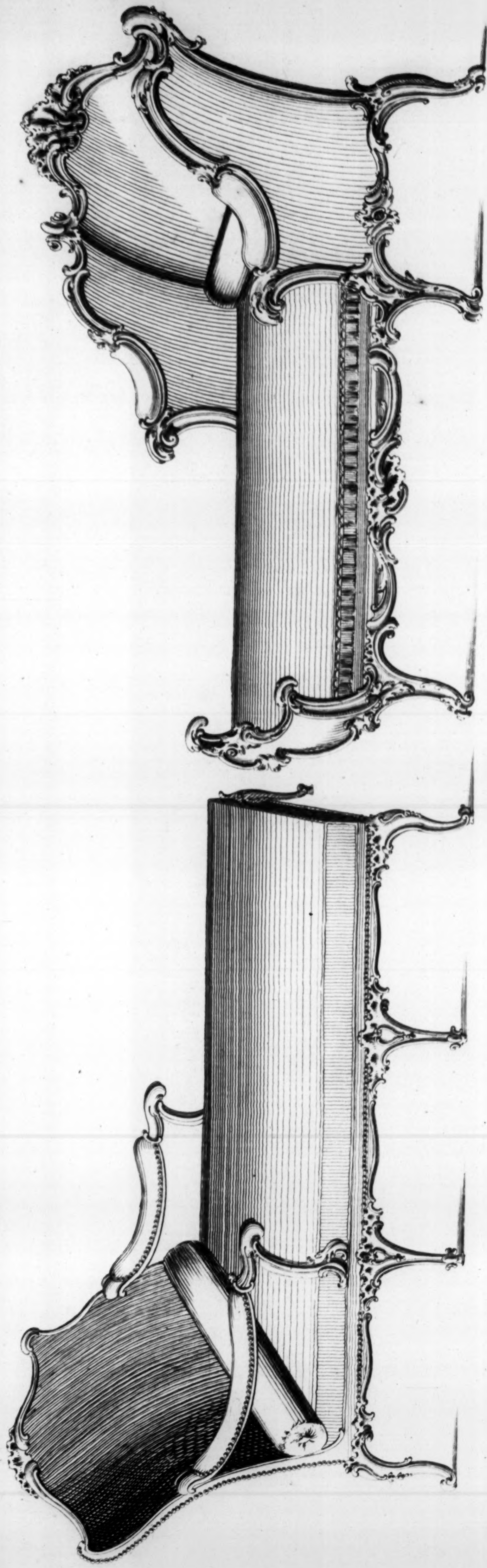
J. Chippendale inv. & delin.

Published according to Act of Parliament 1760.

B. Clowes sculp.



Designs for Couches.



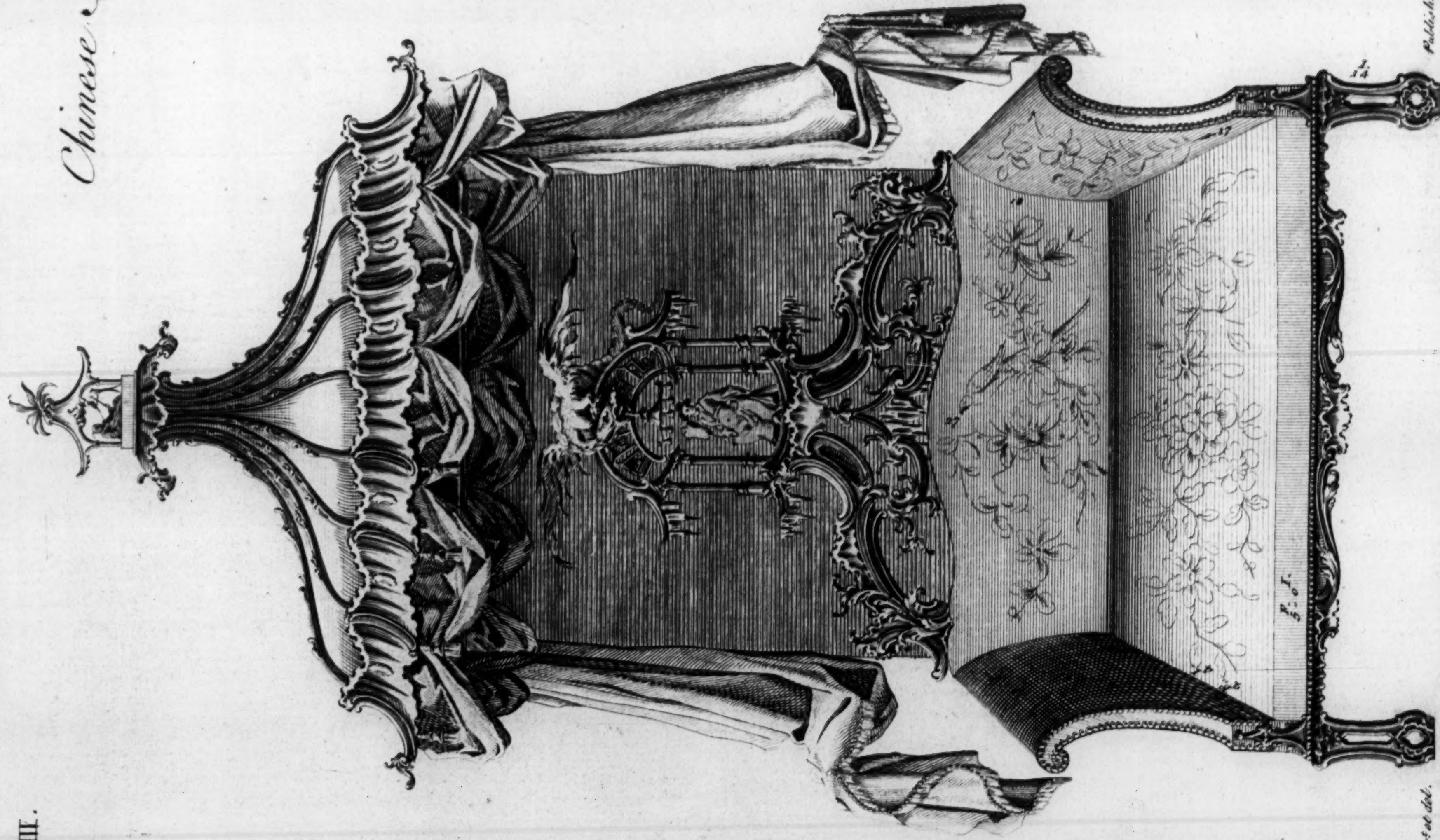
J. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

W. & A. Sculpt.

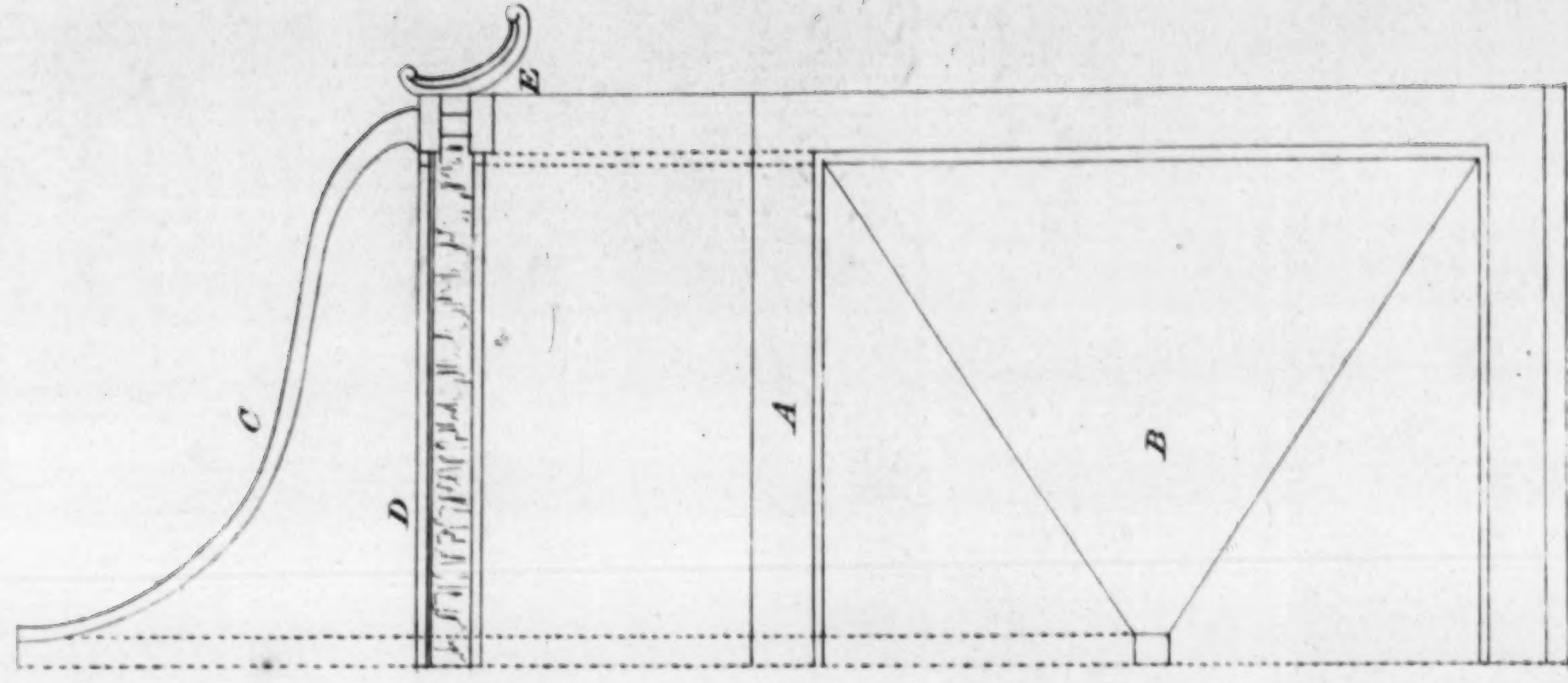


Chinese Sopha.



T. Chippendale inv. et del.

Published according to Act of Parliament

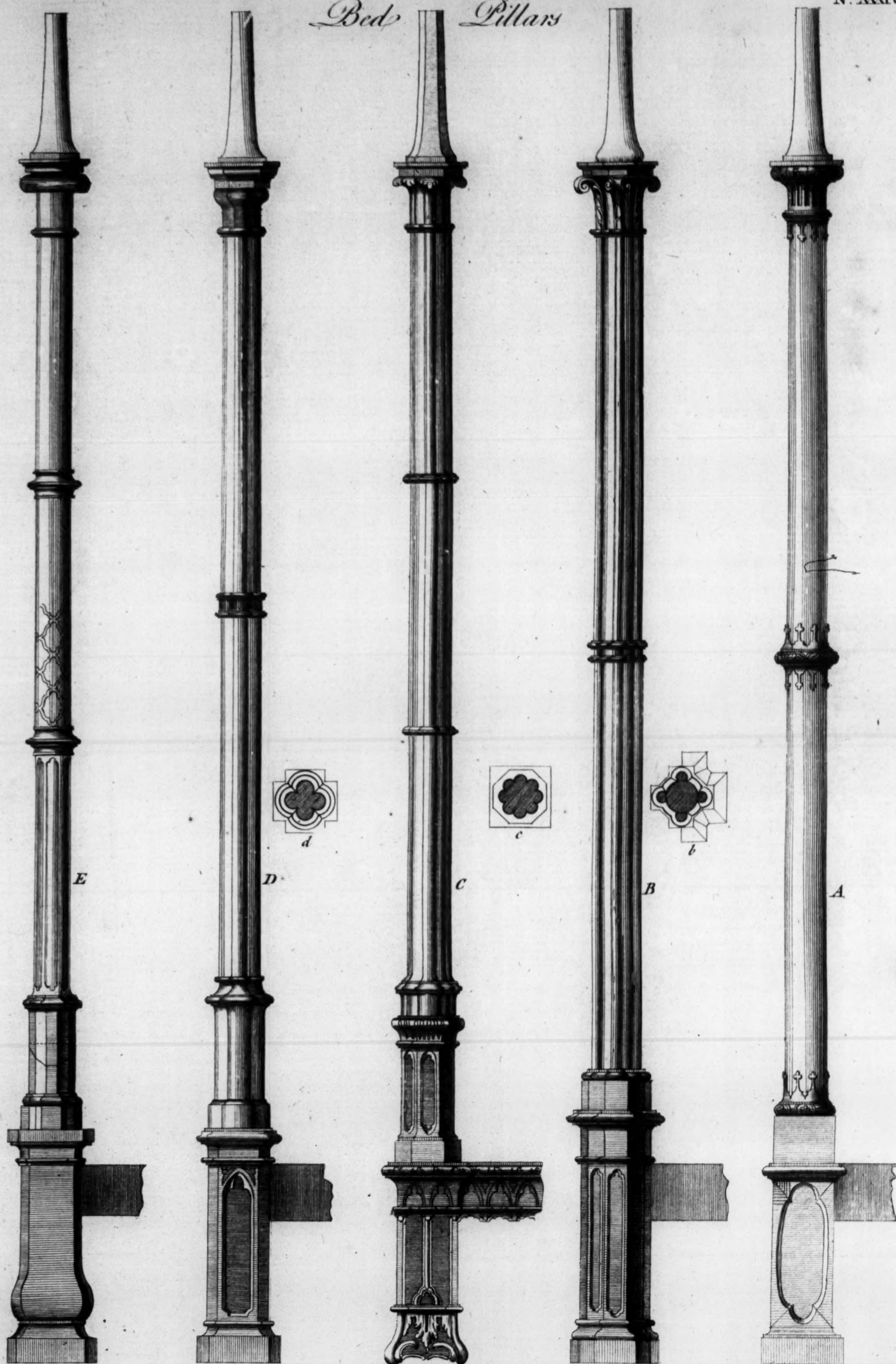


M. Baskin Sculp.



Bed Pillars

N^o. XXXIV.



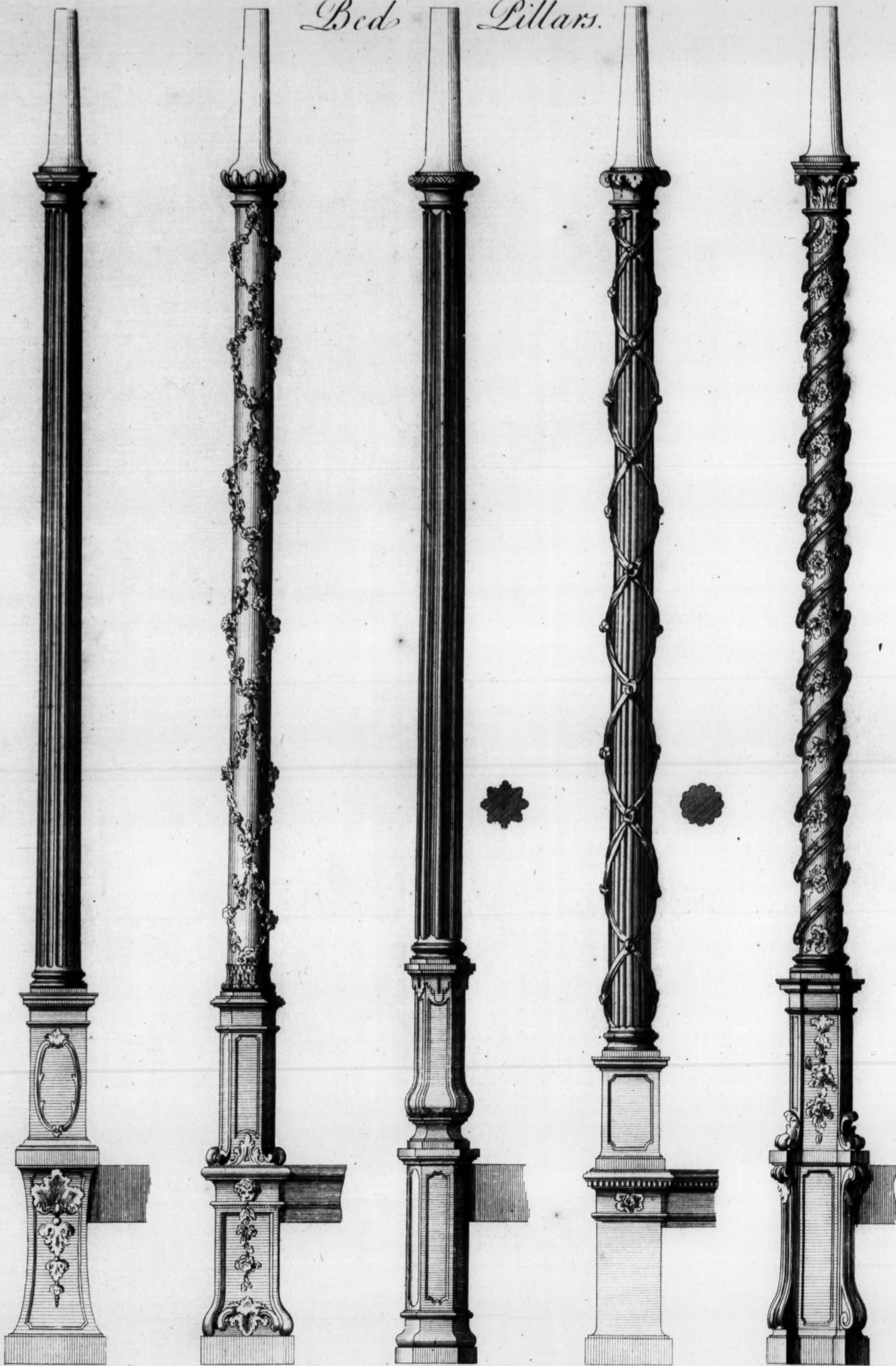
J. Chippendale inv. et delin.

Published accord^d to Act of Parliament 1759.

J. Taylor sculp.



Bed Pillars.



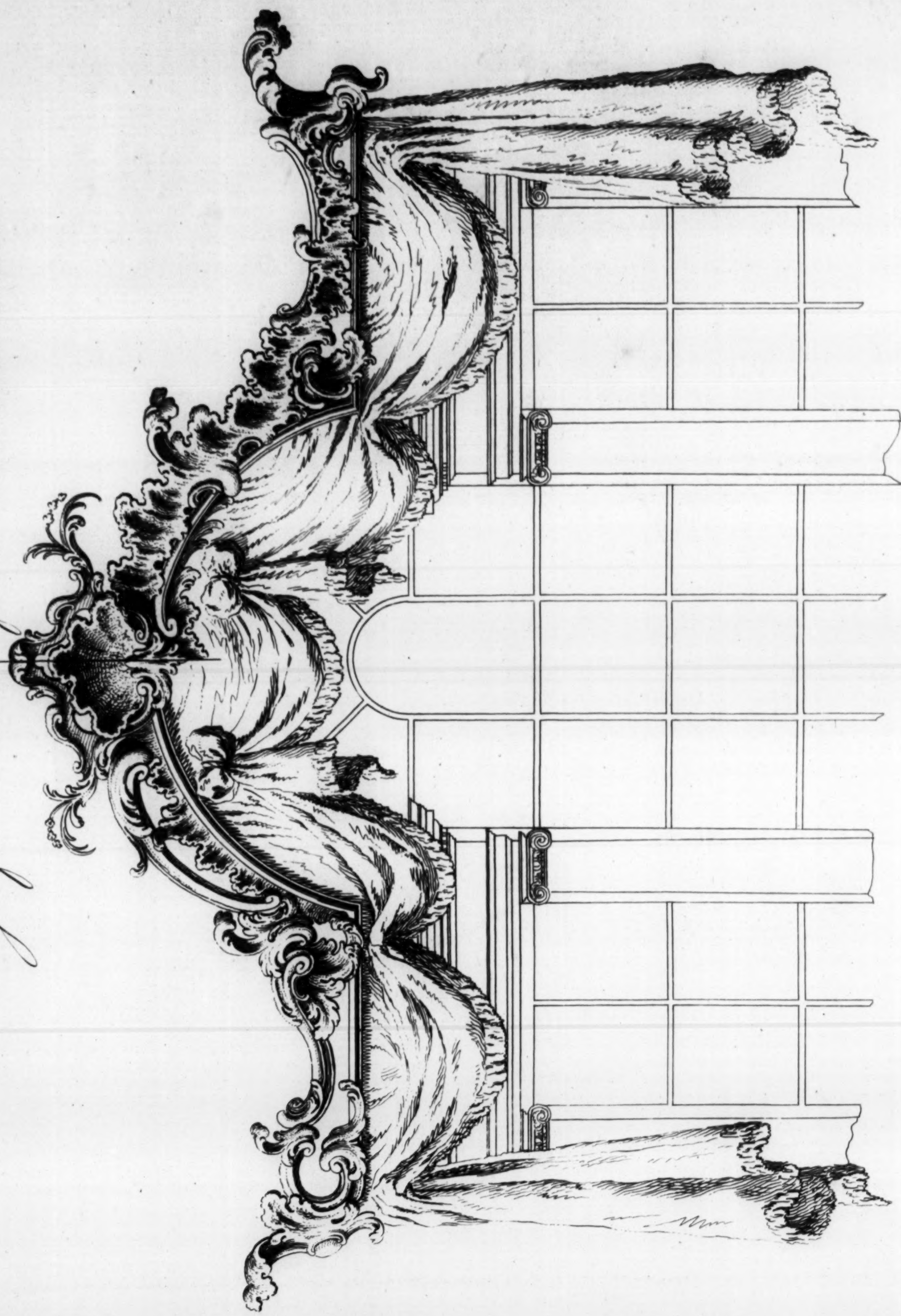
J. Chippendale inv't et delin.

Published according to Act of Parliament.

J. Taylor sculp.



A Design for a Cornice, for a Venetian Window



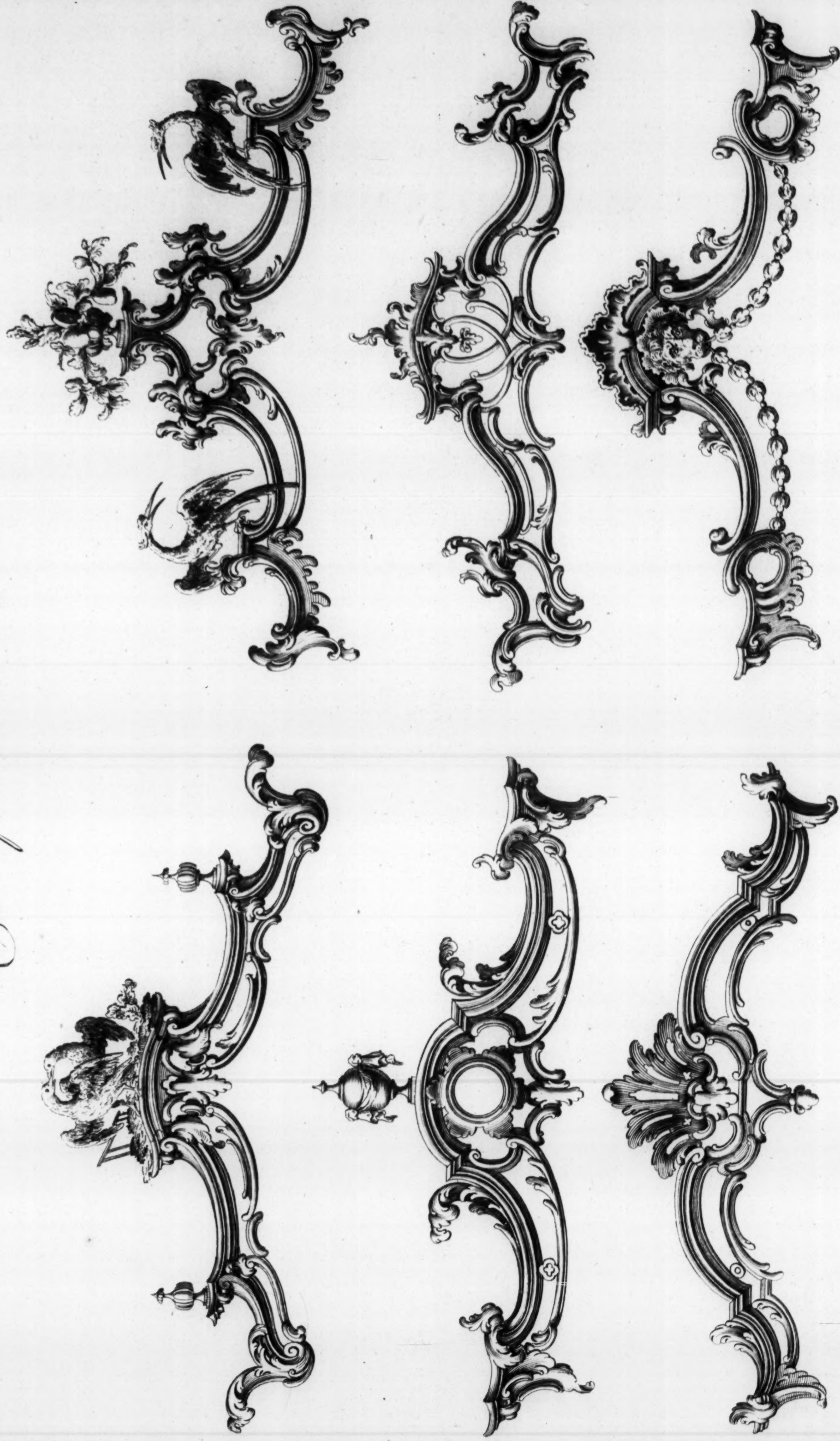
Ed. Chippendale inv. et del.

Published according to the Act 1762.

J. Taylor sculp.



Cornices for Beds or Windows.



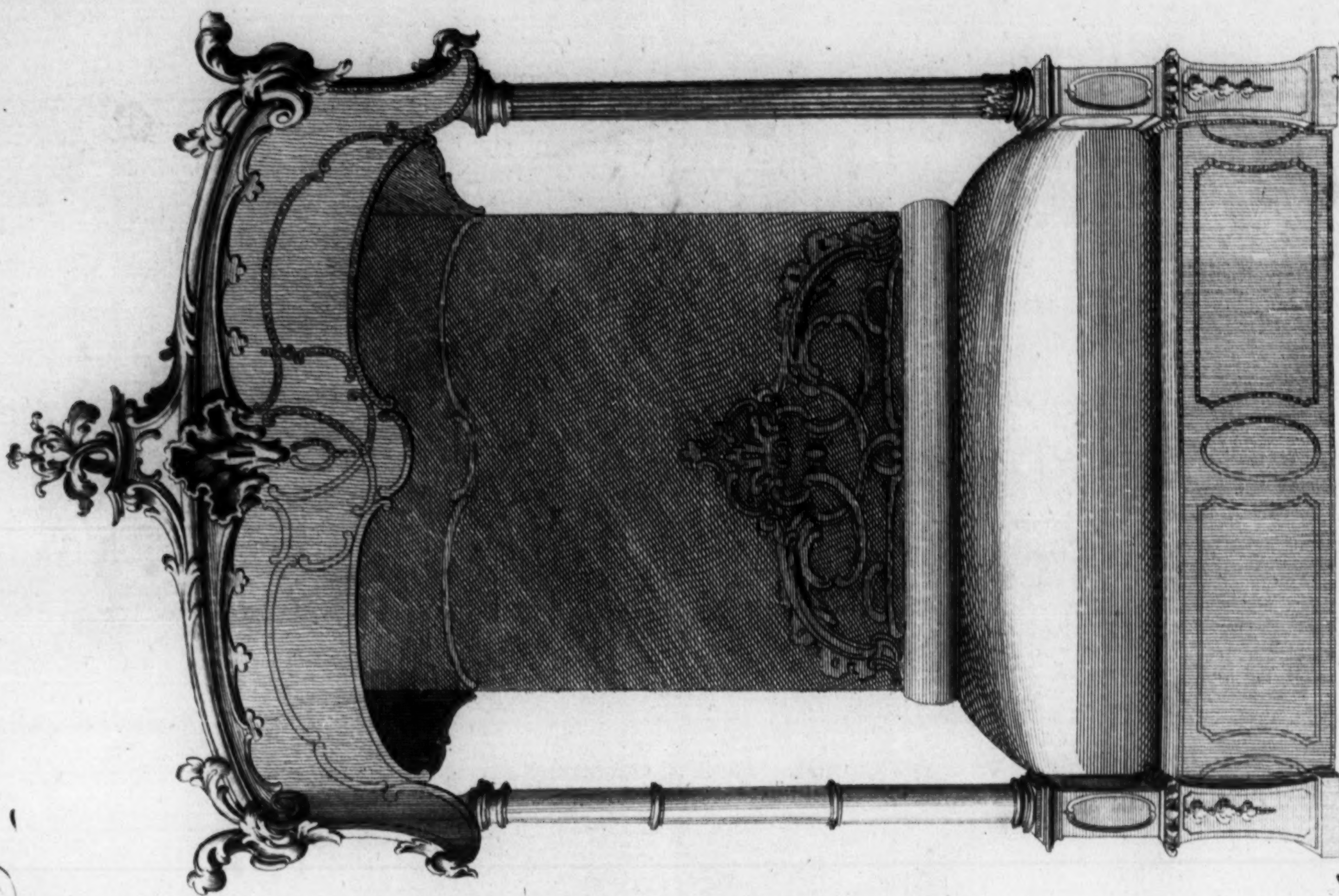
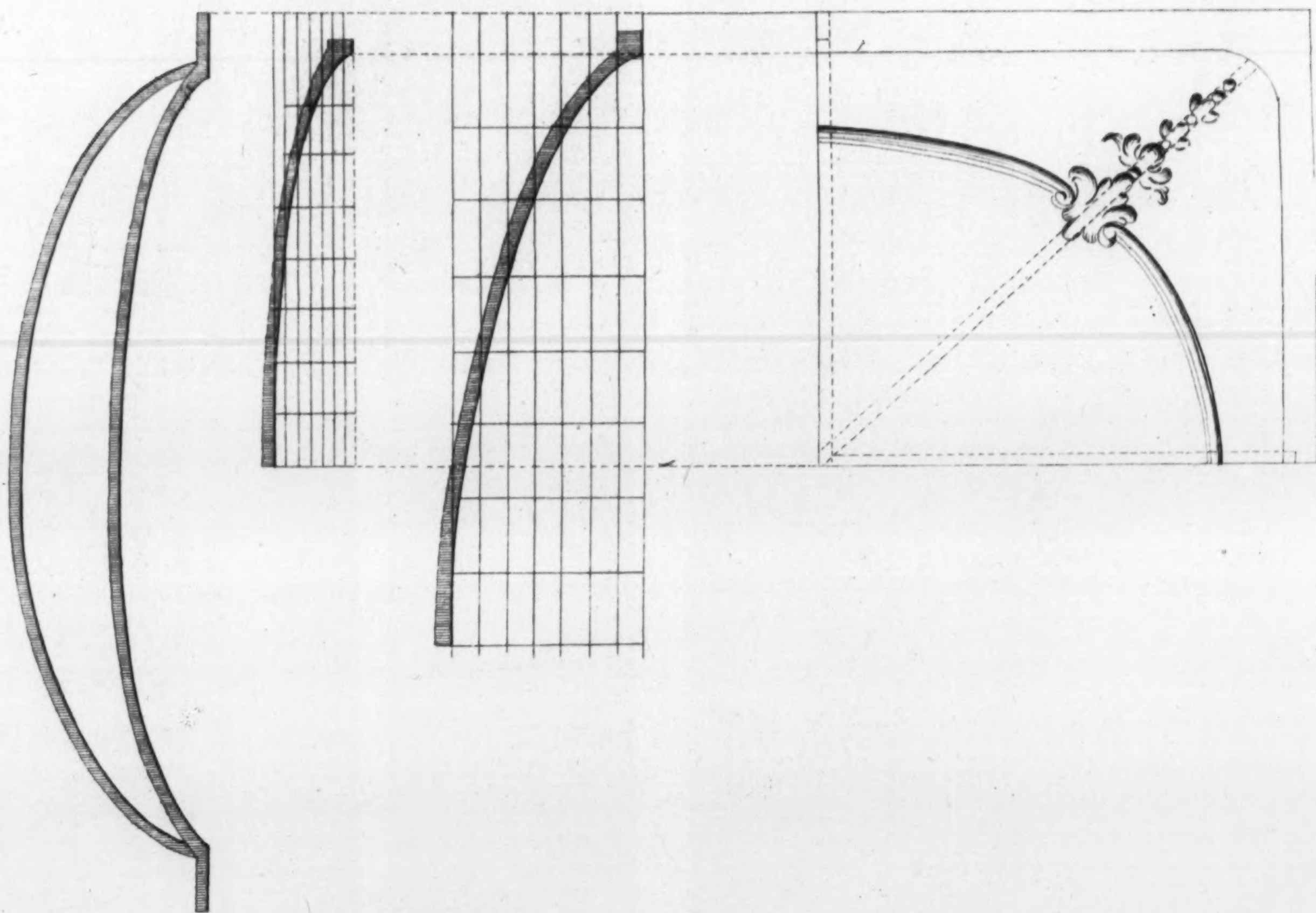
J. Chippendale inv. et del.

Published according to Act of Parliament 1759.

J. Taylor sculp.



A Bed.



Designed by J. Taylor

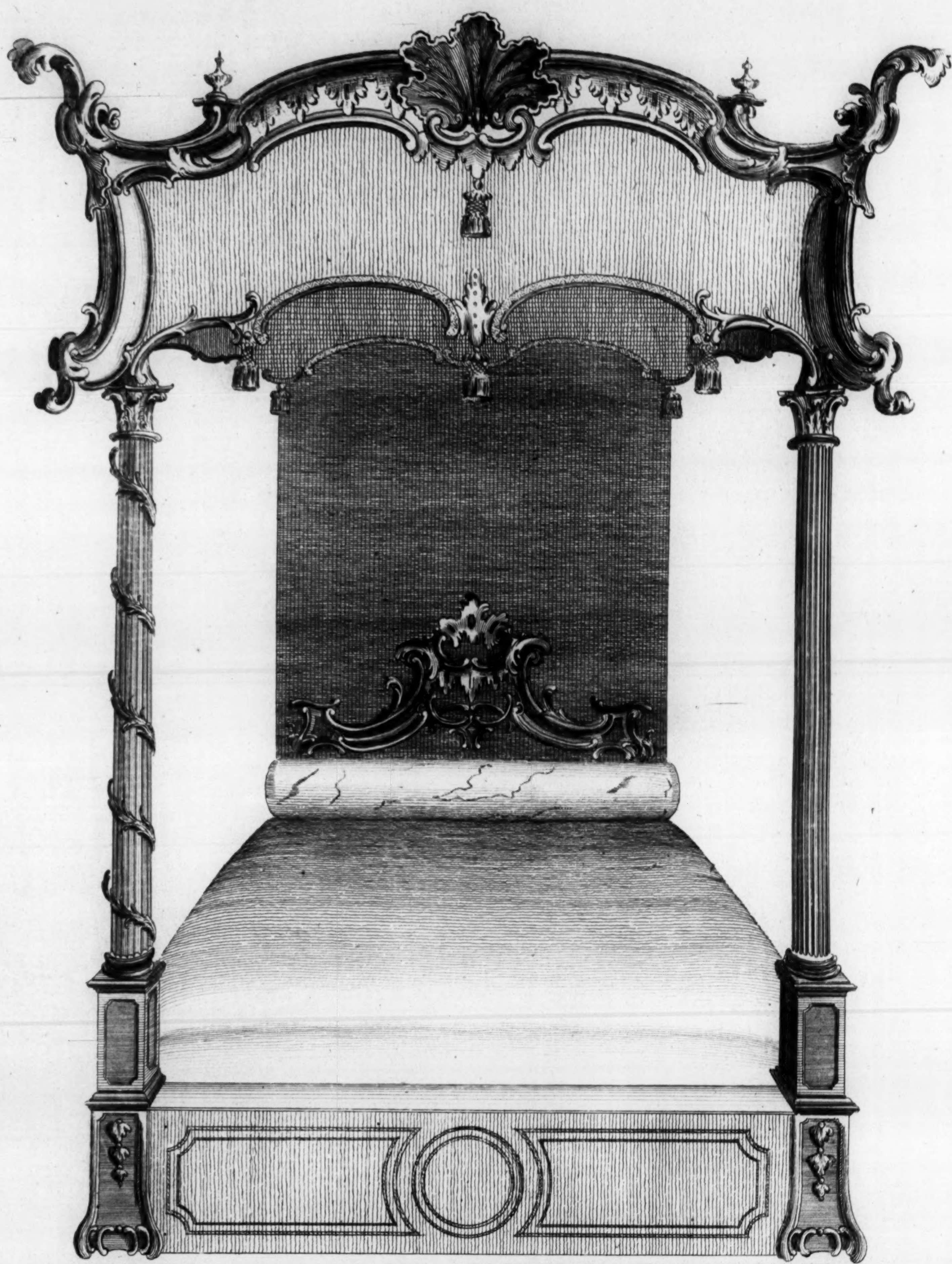
Published according to a list of Parliament, 1759.

J. Taylor Sculp.



A Bed.

N^o XXXIX.



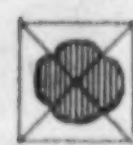
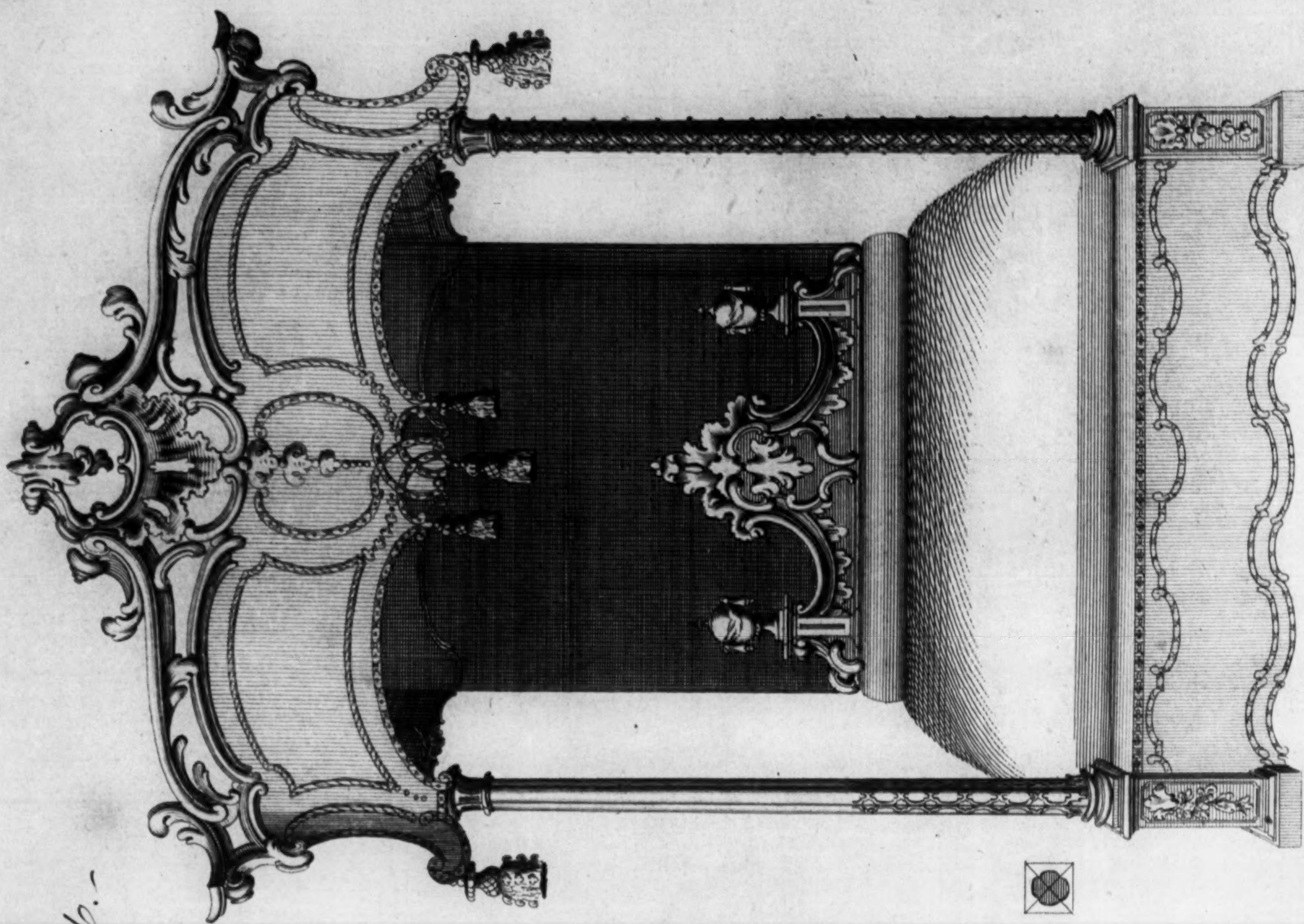
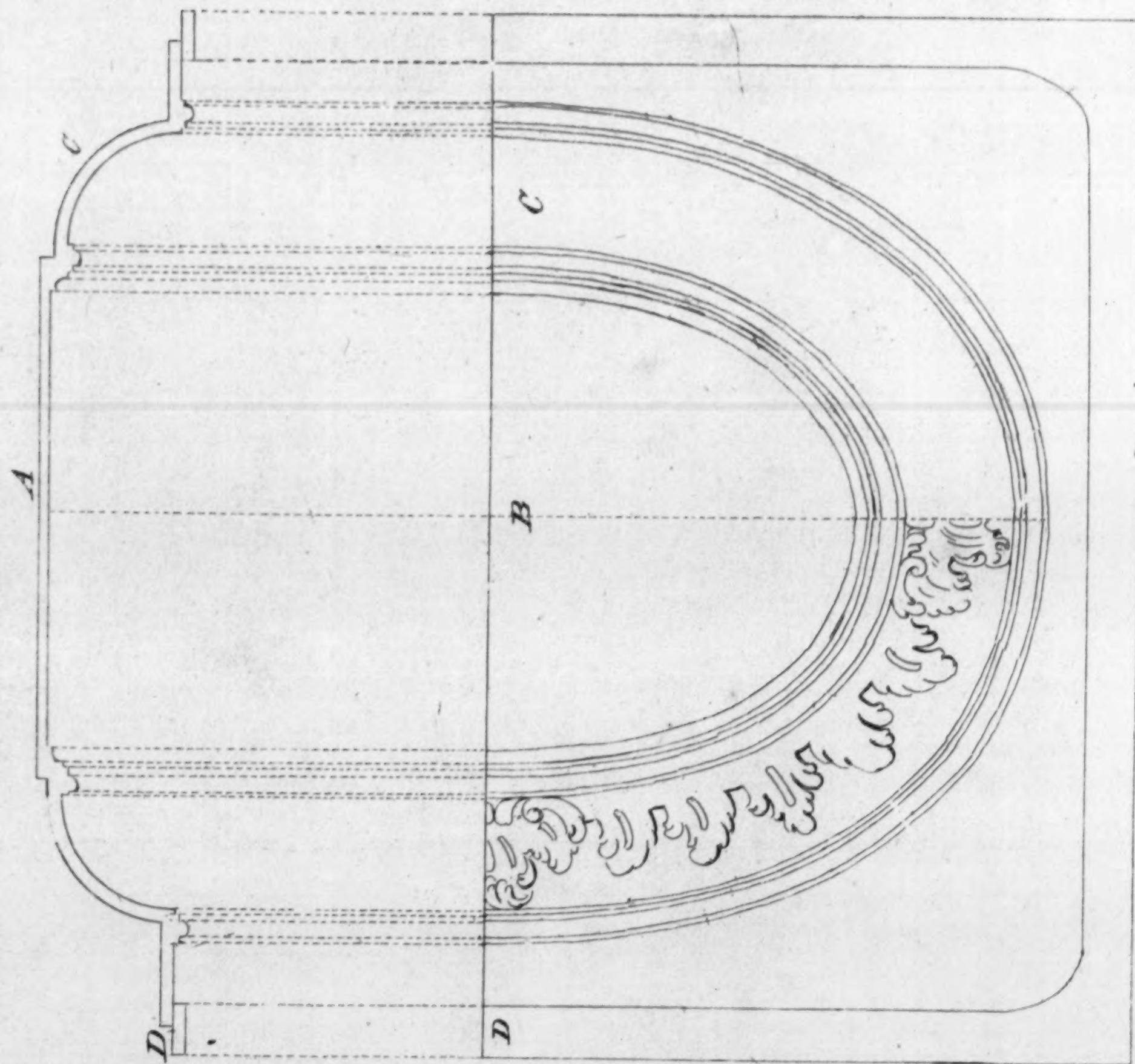
T. Chippendale invt. et del.

Published accord:^d to Act of Parliament 1759.

J. Miller sculp.



Ab Bed.



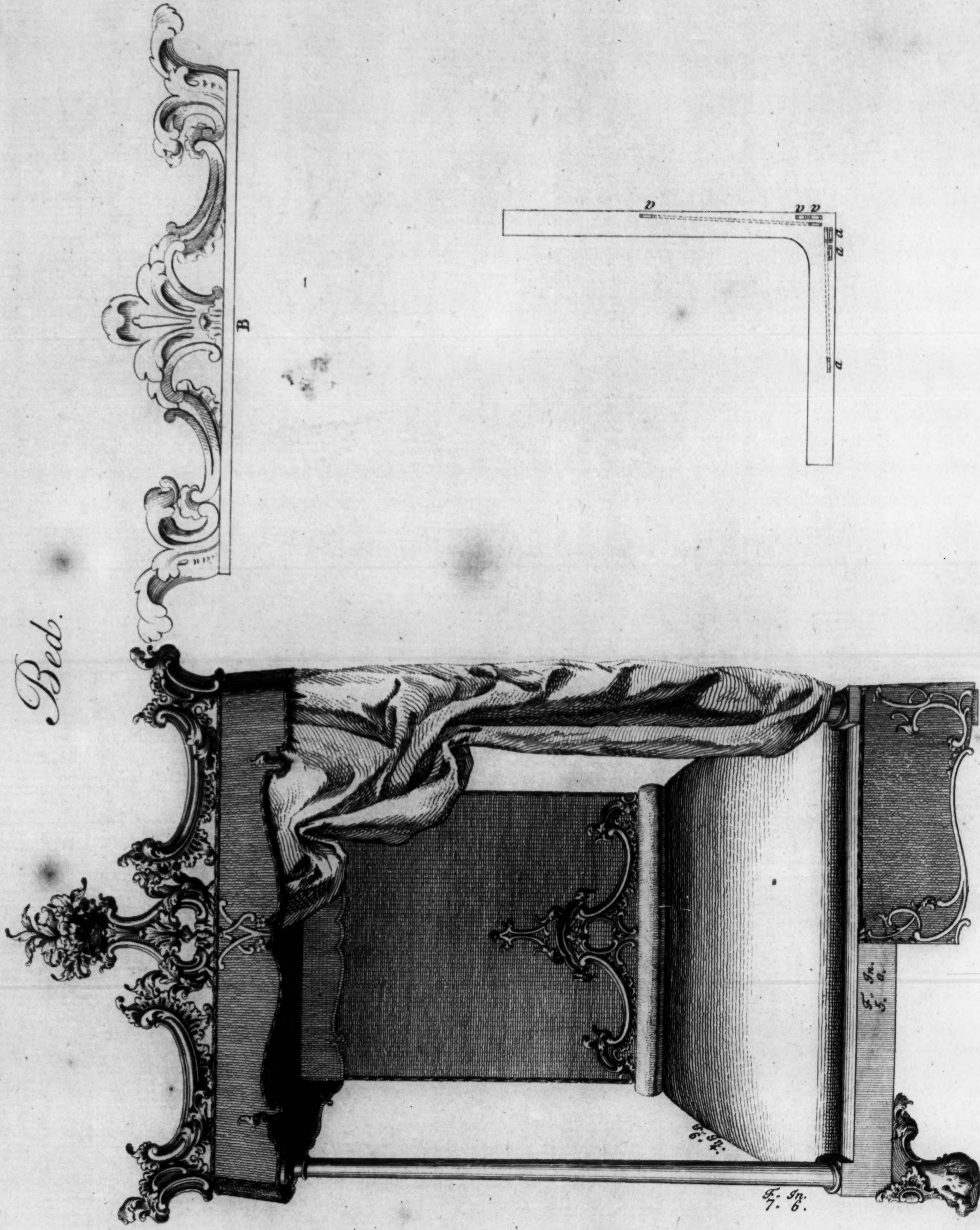
J. (supposed to inv. let del.)

Publ. according to Act of Parliament 1739.

J. Taylor sculp.



Bed.



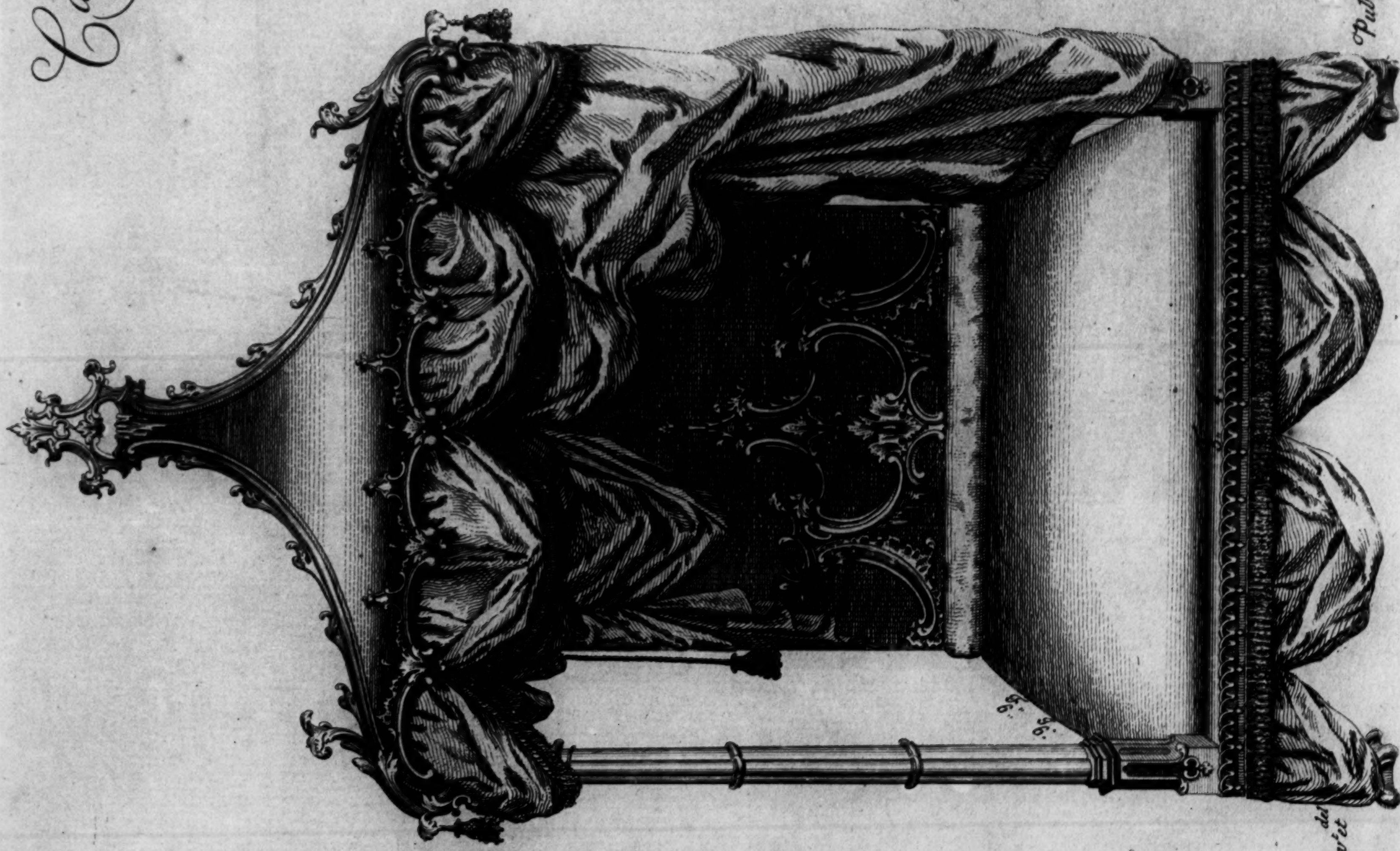
T. Chippendale inv. & del.

Pub^d according to Act of Parliament 1753.

J. C. Miller sculpto

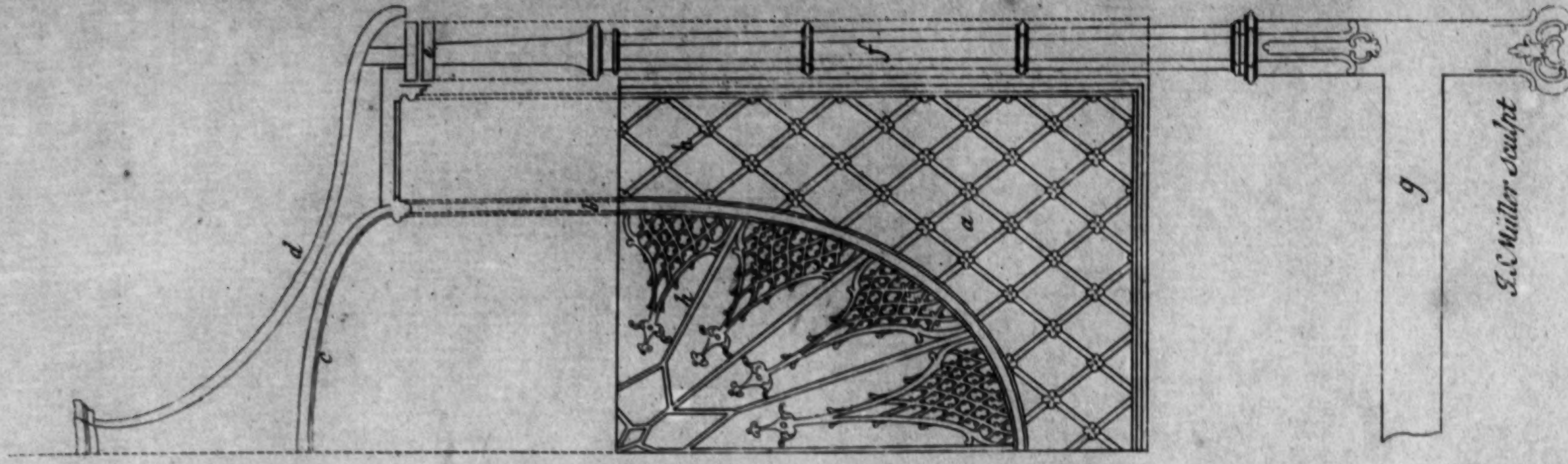
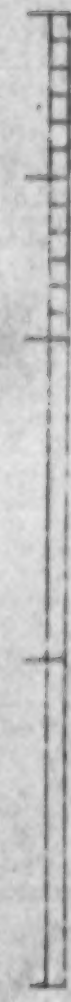
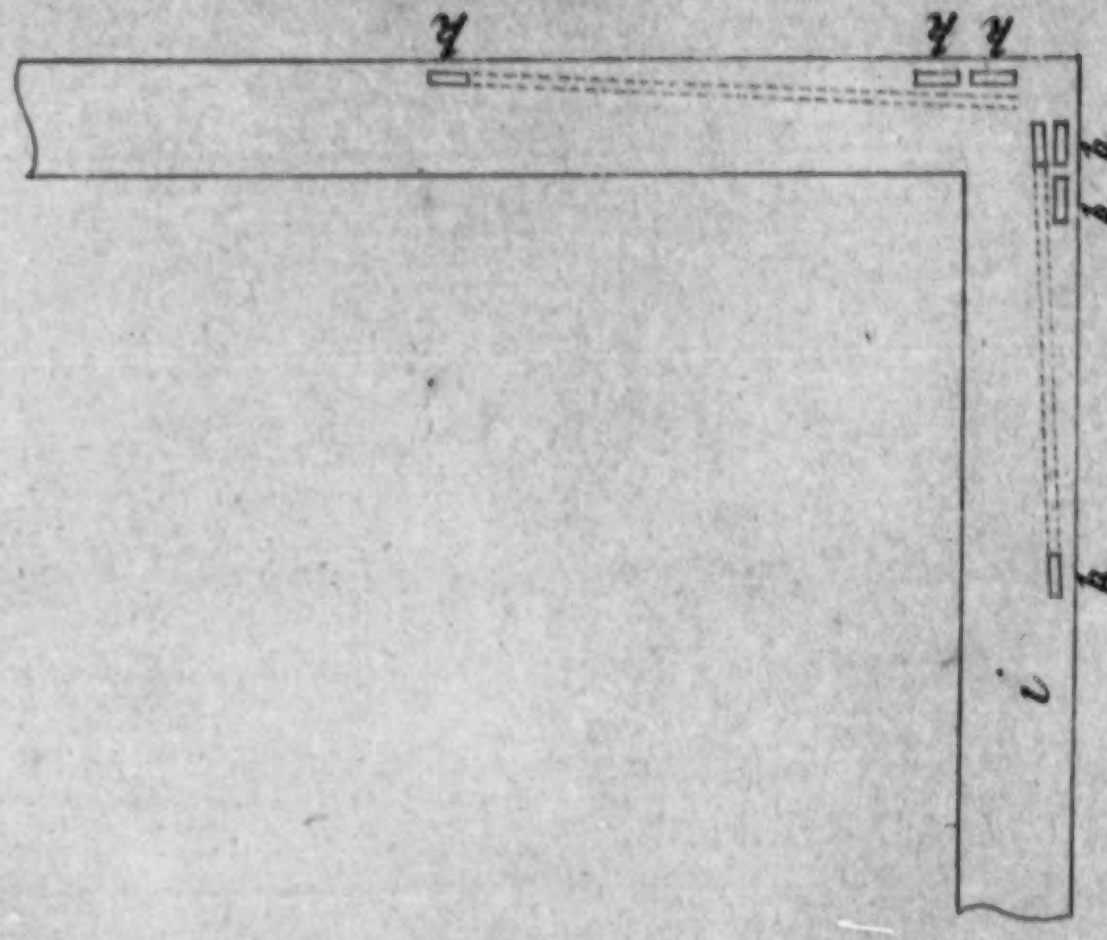


Canopy Bed



T. Chippendale inv^o et

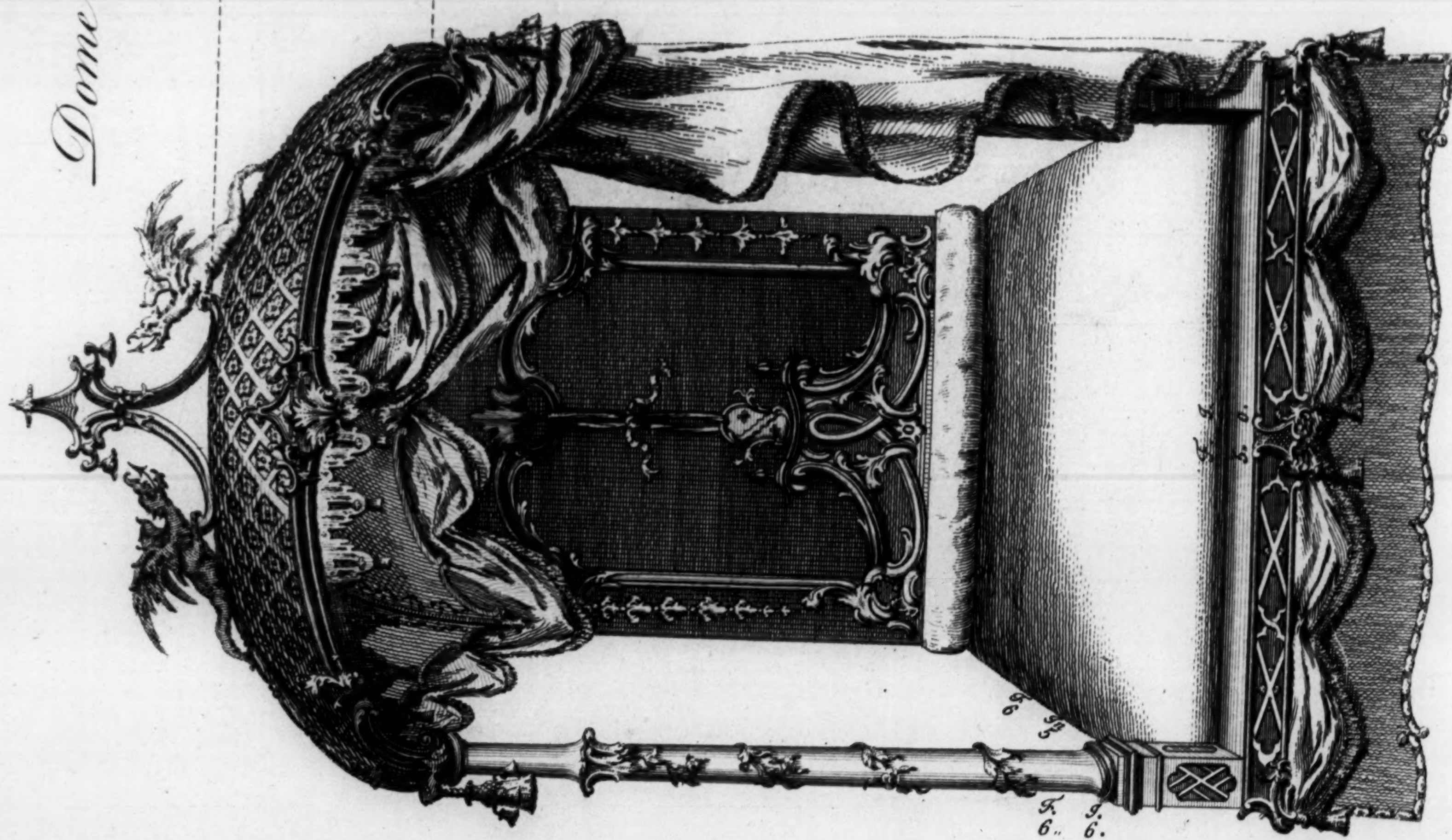
Pub^d. according to Act of Parliam^t. 1753.



J.C. Miller sculpt



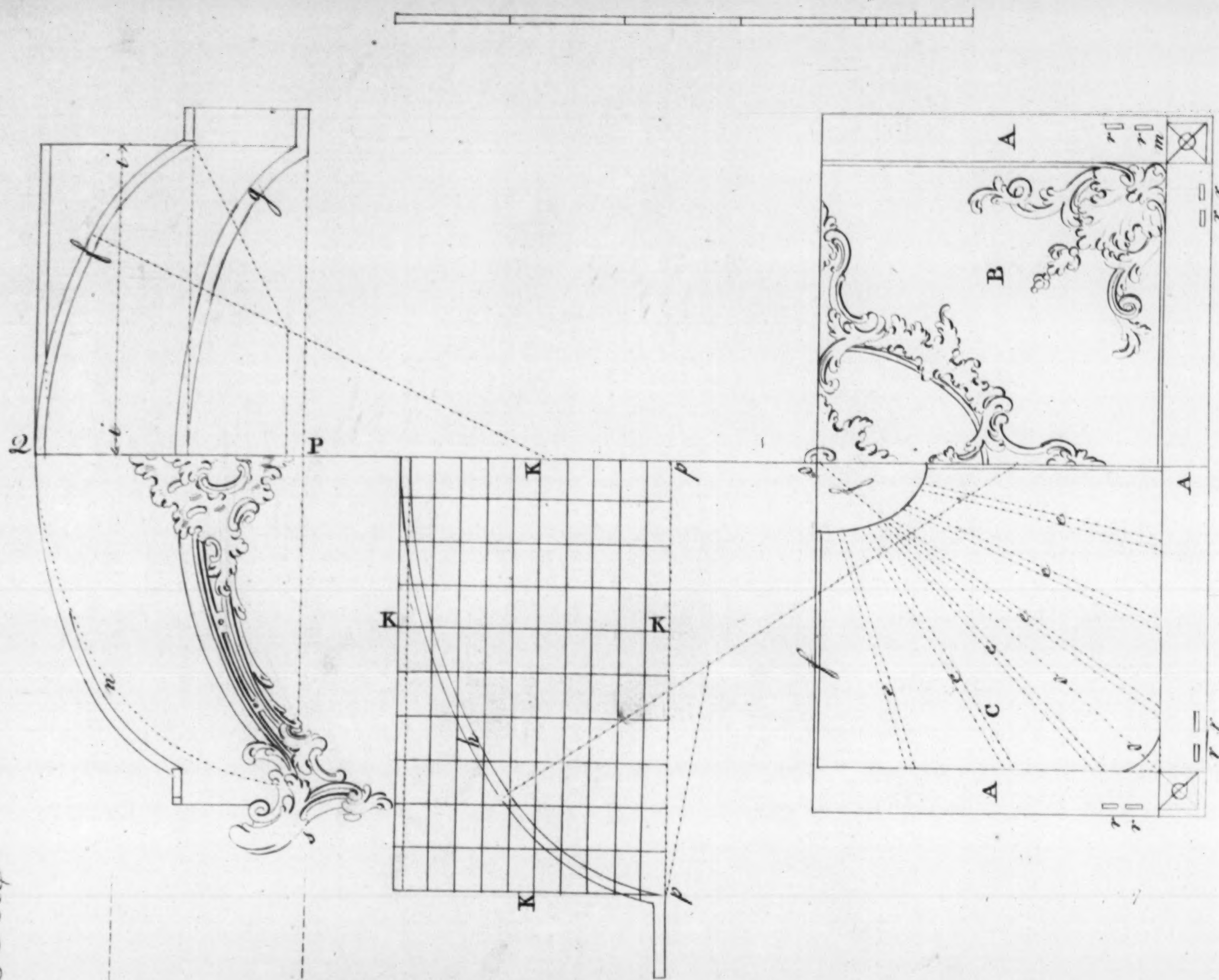
Dome Bed



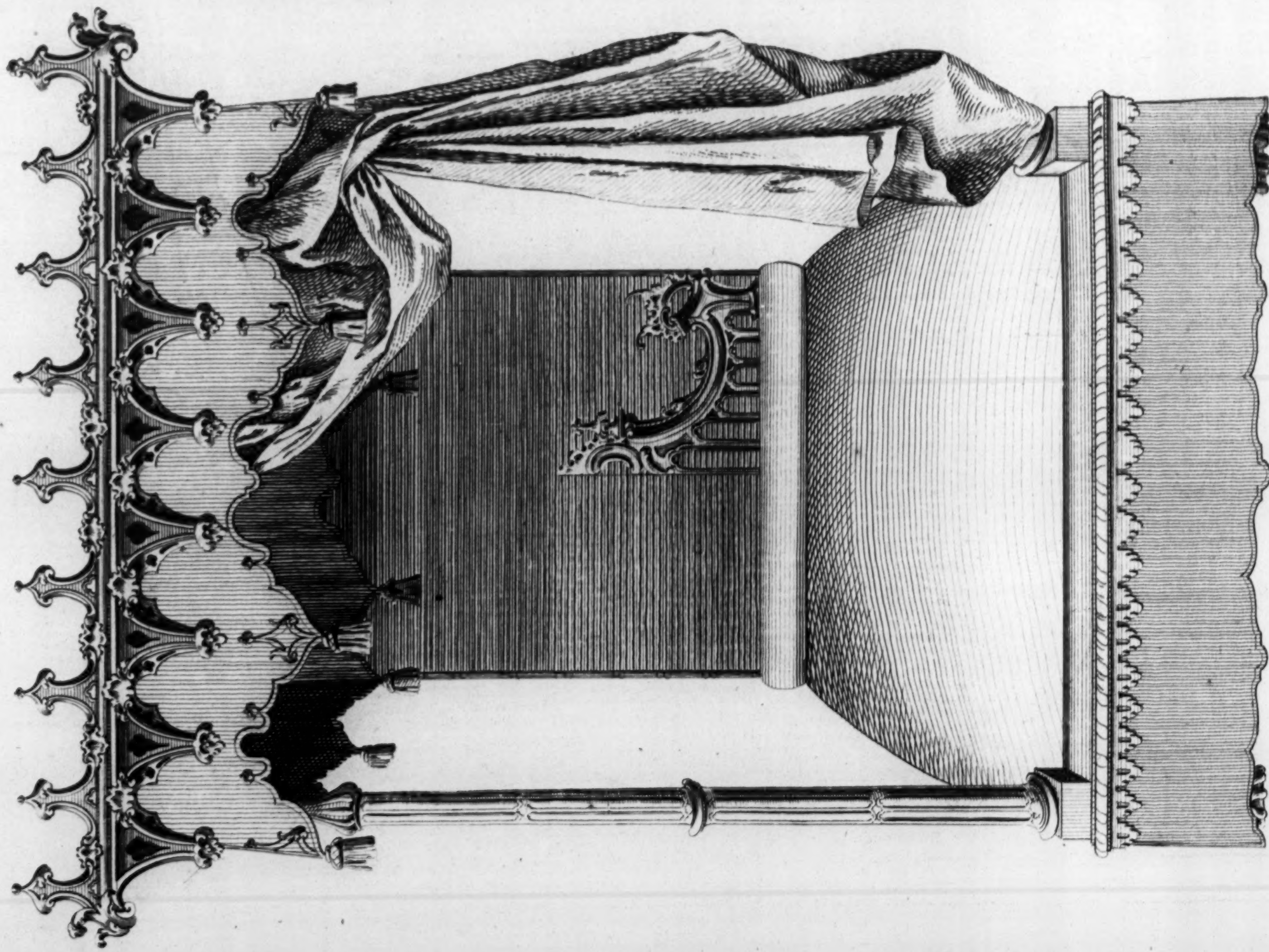
T. Chippendale inv. et del.

Published according to Act of Parliam. 1753.

J. S. Müller sculp.



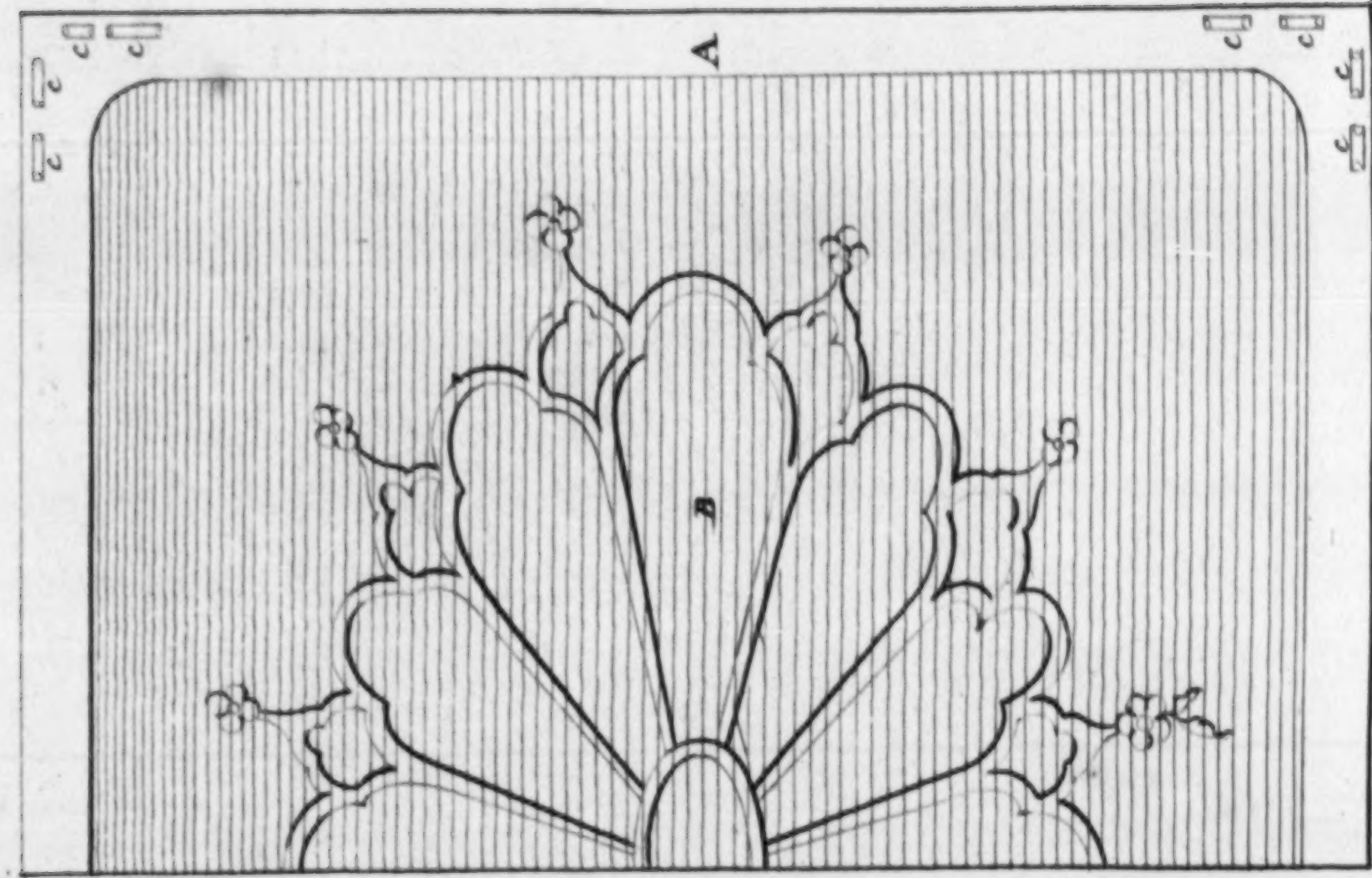




J. Chippendale inv. et del.

Published according to Act of Parliament

M. Darcy Sculp.





Design for a Bed -

Nº XLV.



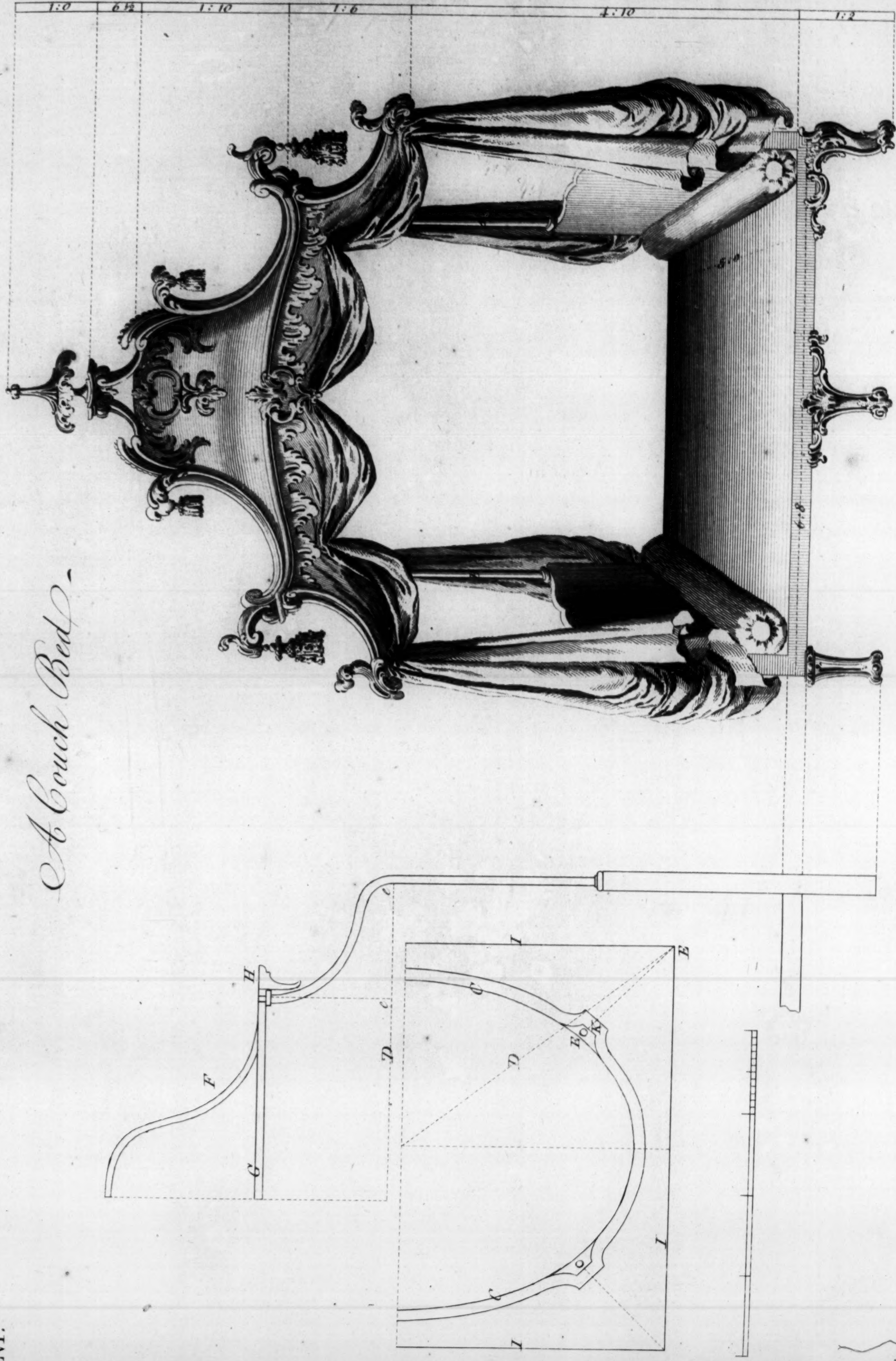
T. Chippendale inv. et delin.

Published according to Act of Parliament 1762.

Isaac Taylor Sculp.



A Couch Bed.



Published according to Act of Parliament 1759. -

E. Boucher Sculp.

H. Chappondat inv. et del.

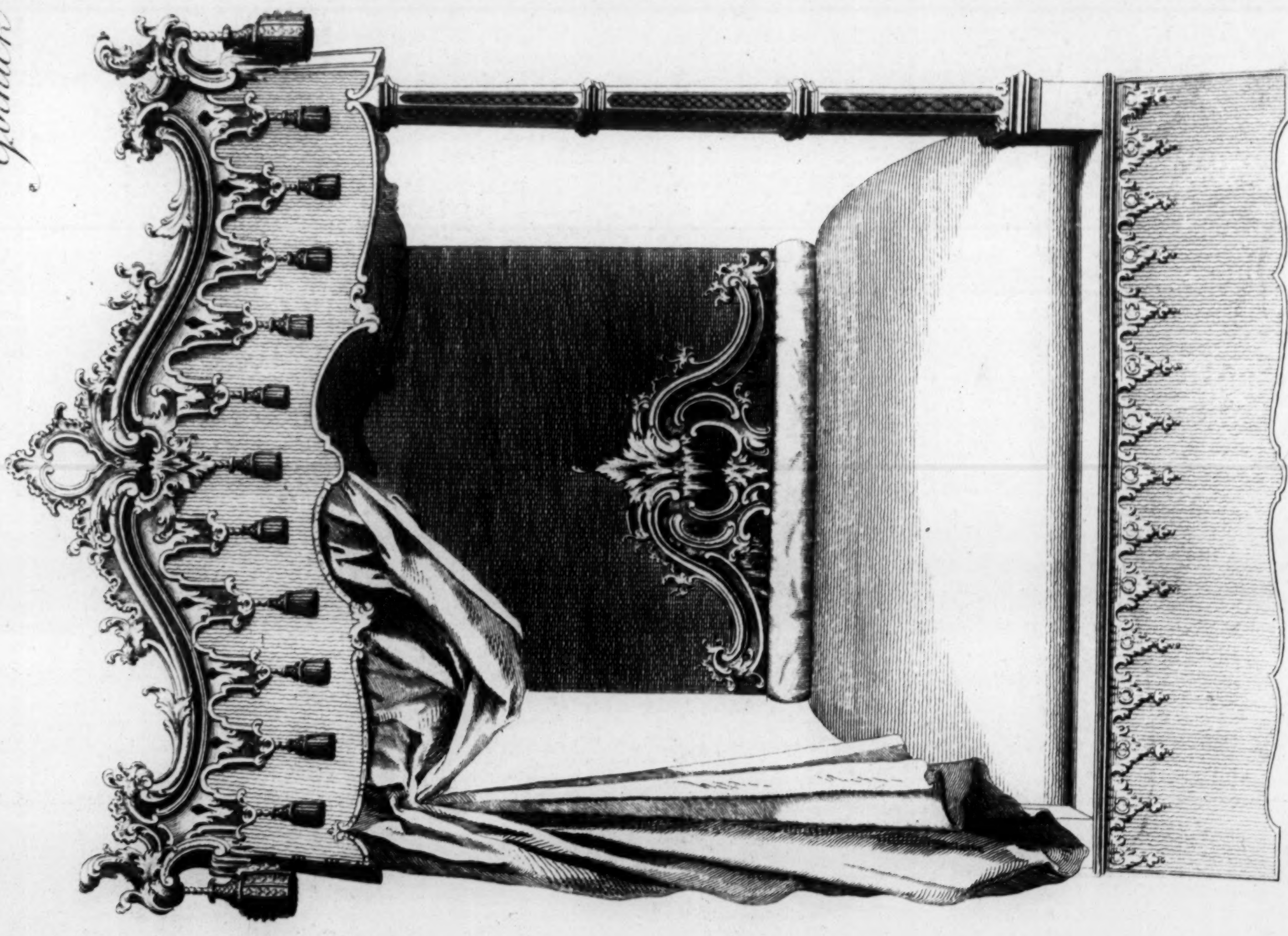


A Design for a State Bed.



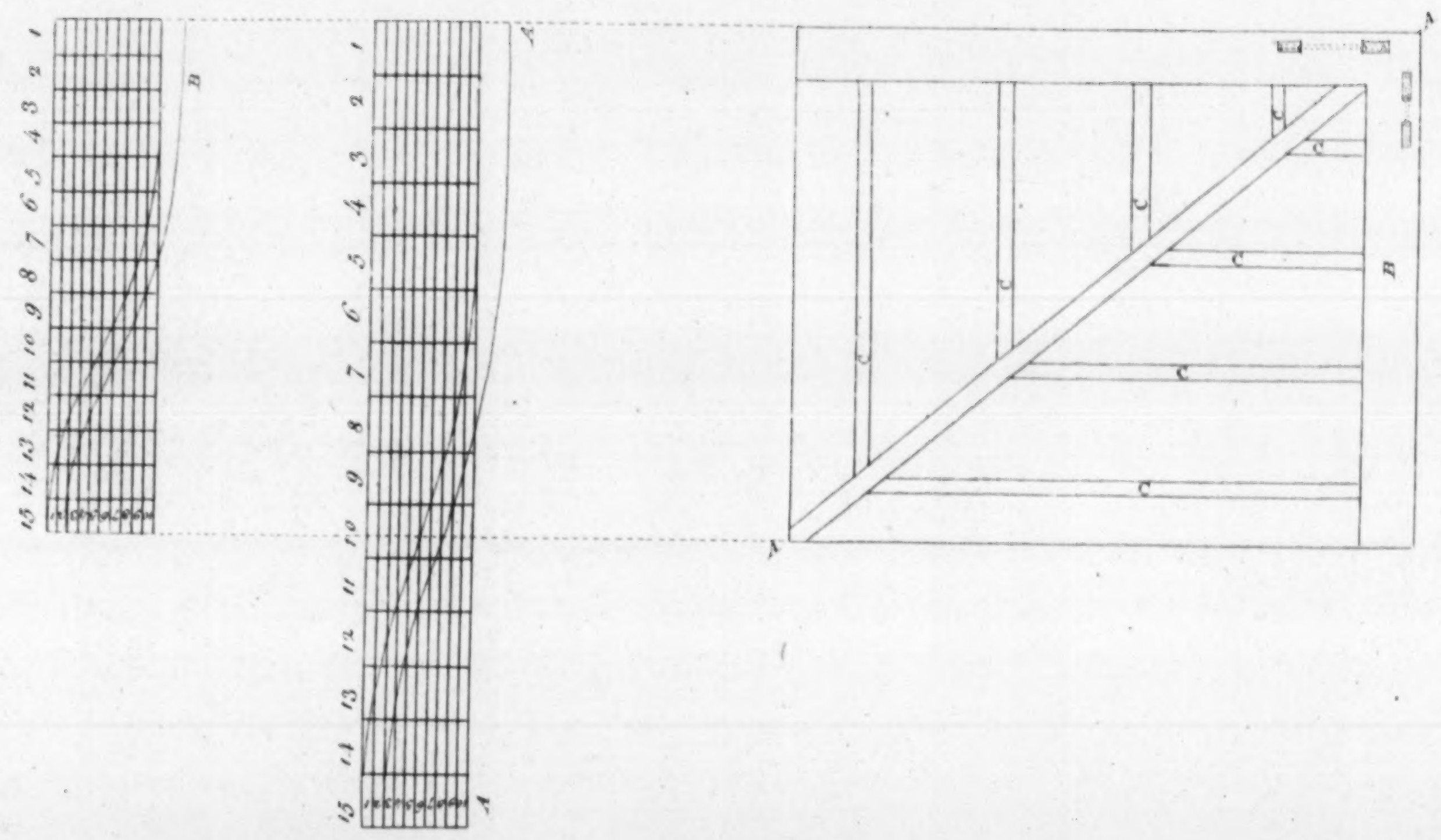


Gothick Bed



J. Chippendale invt et del.

Published according to Act of Parliament

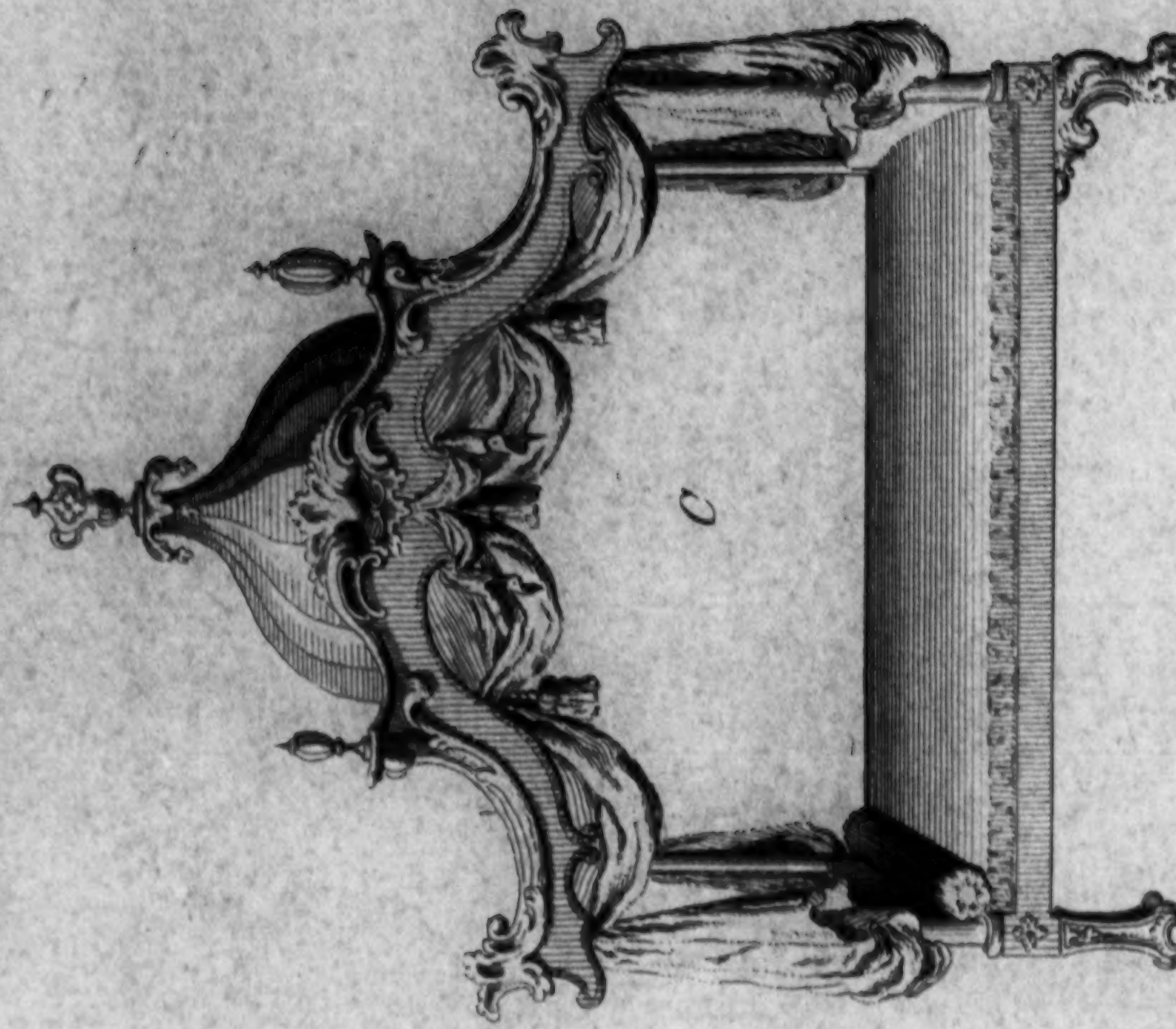
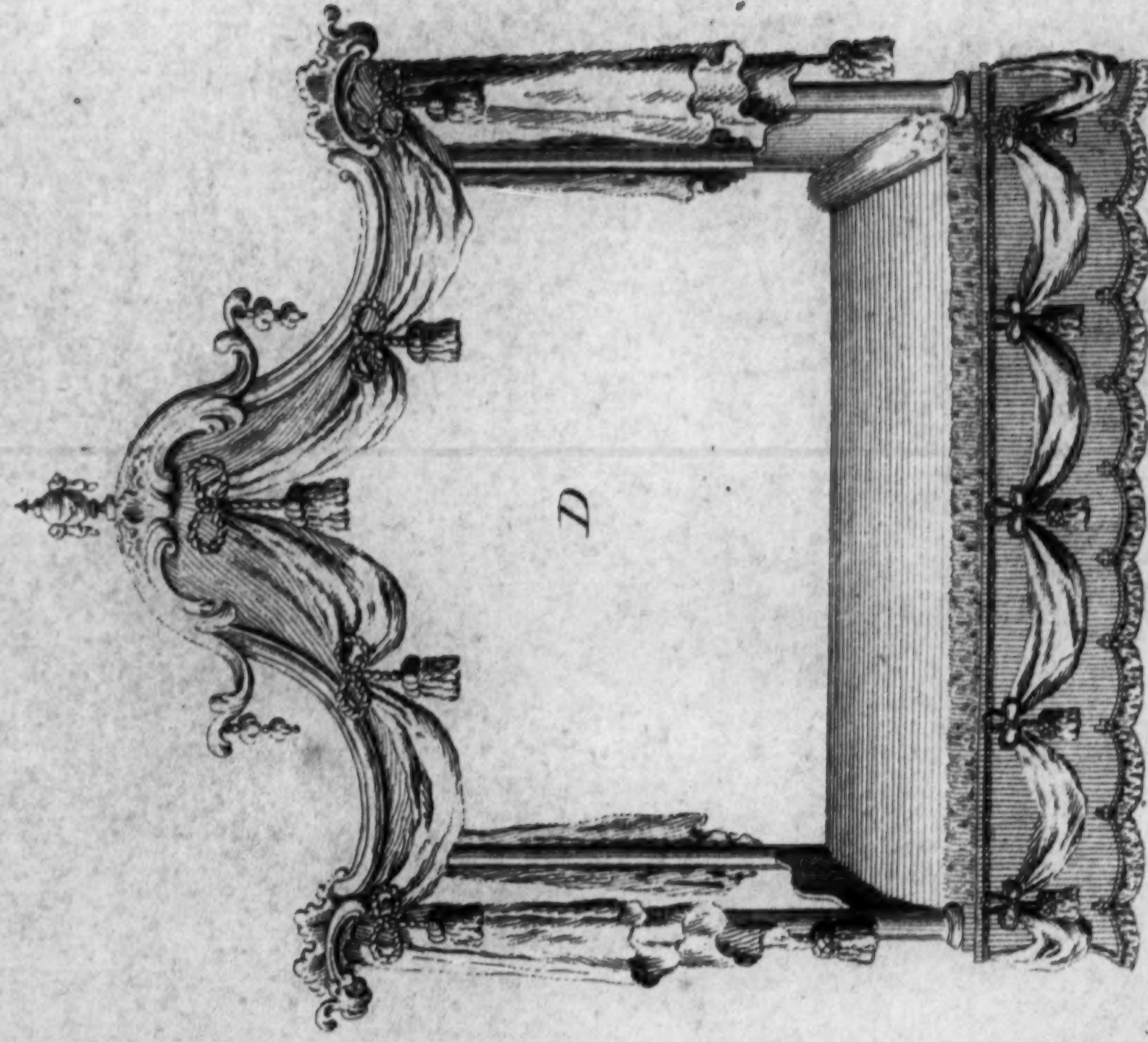
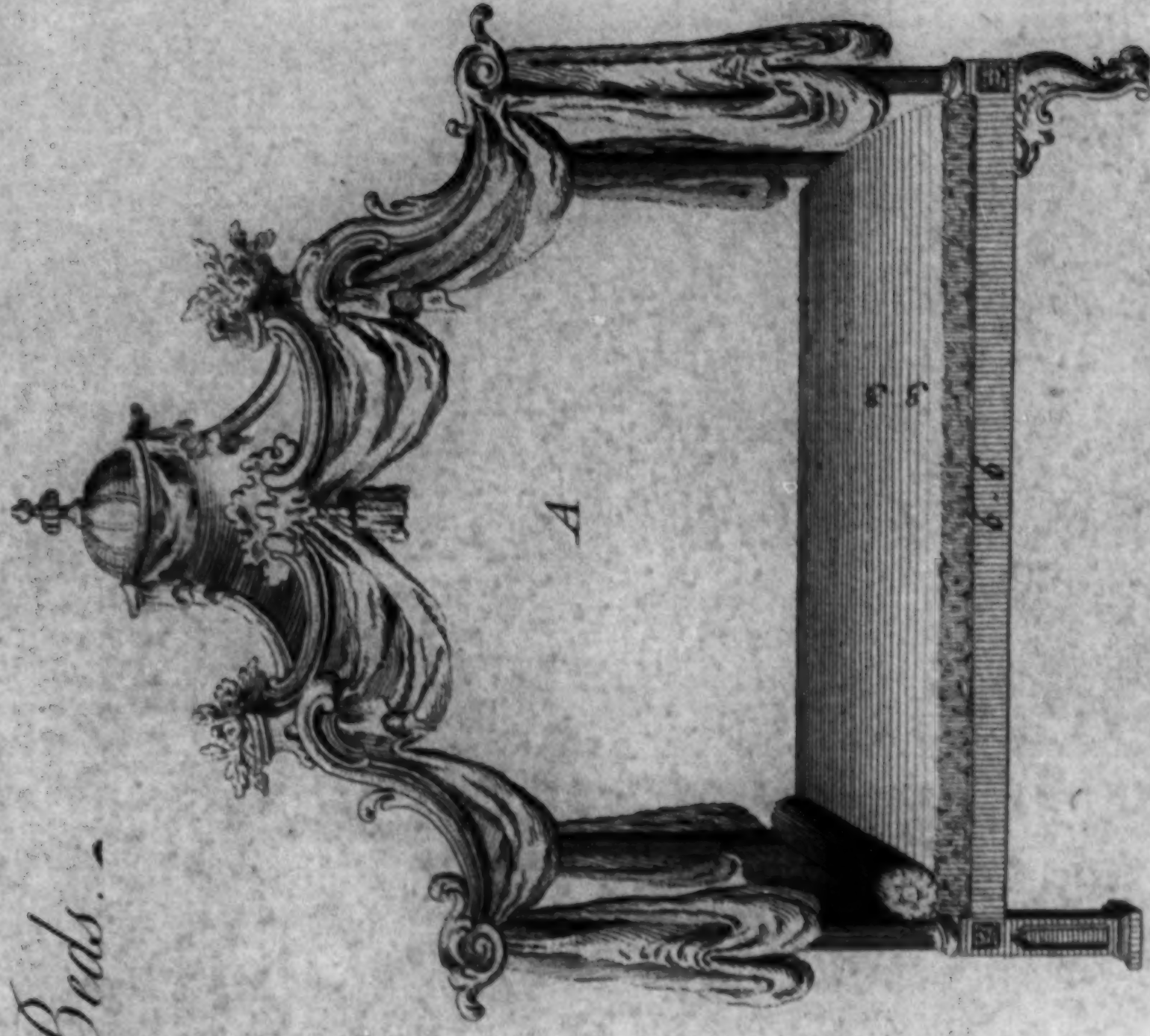
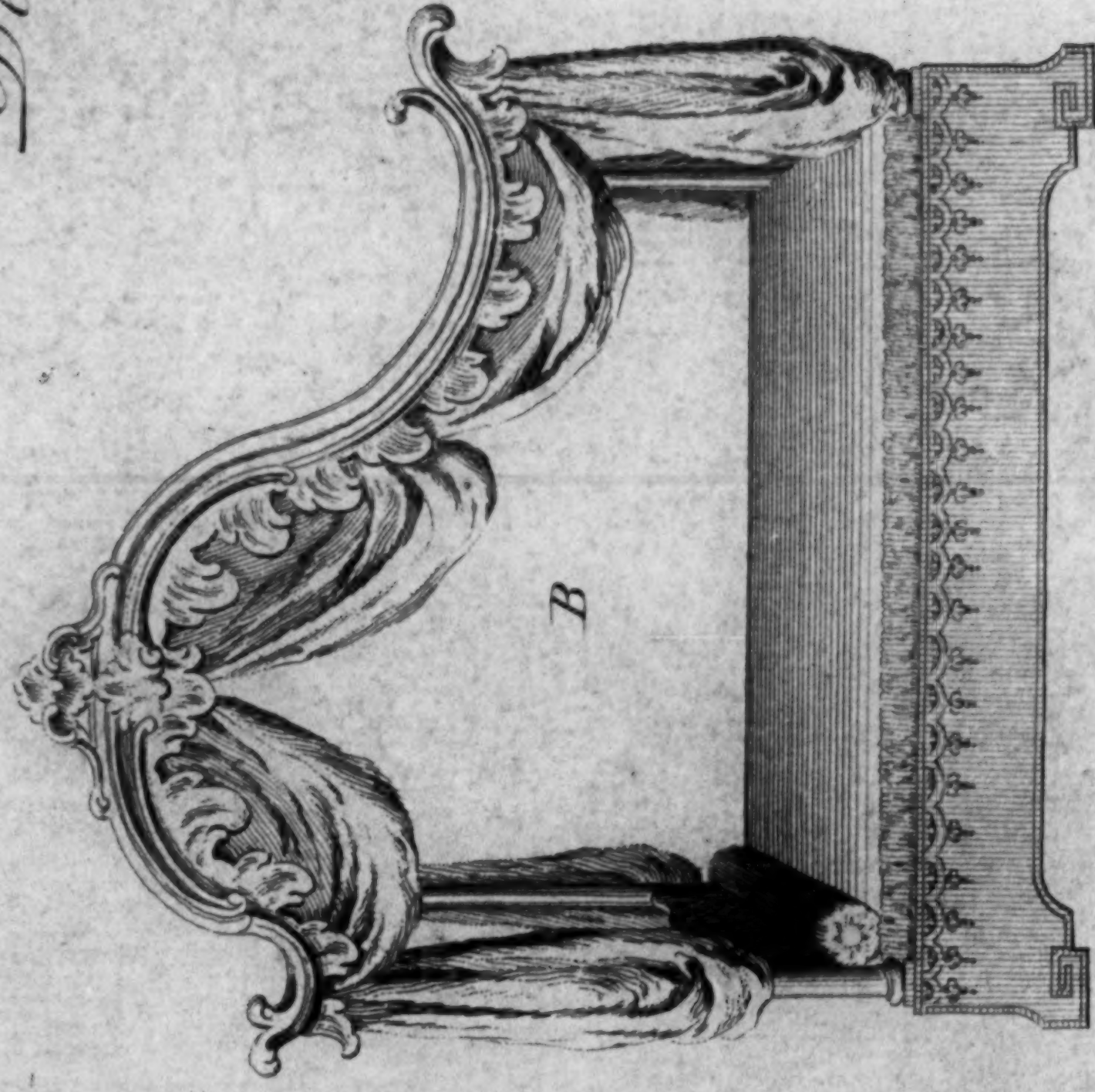


J. S. Müller Sculp.



Designs for Field Beds.

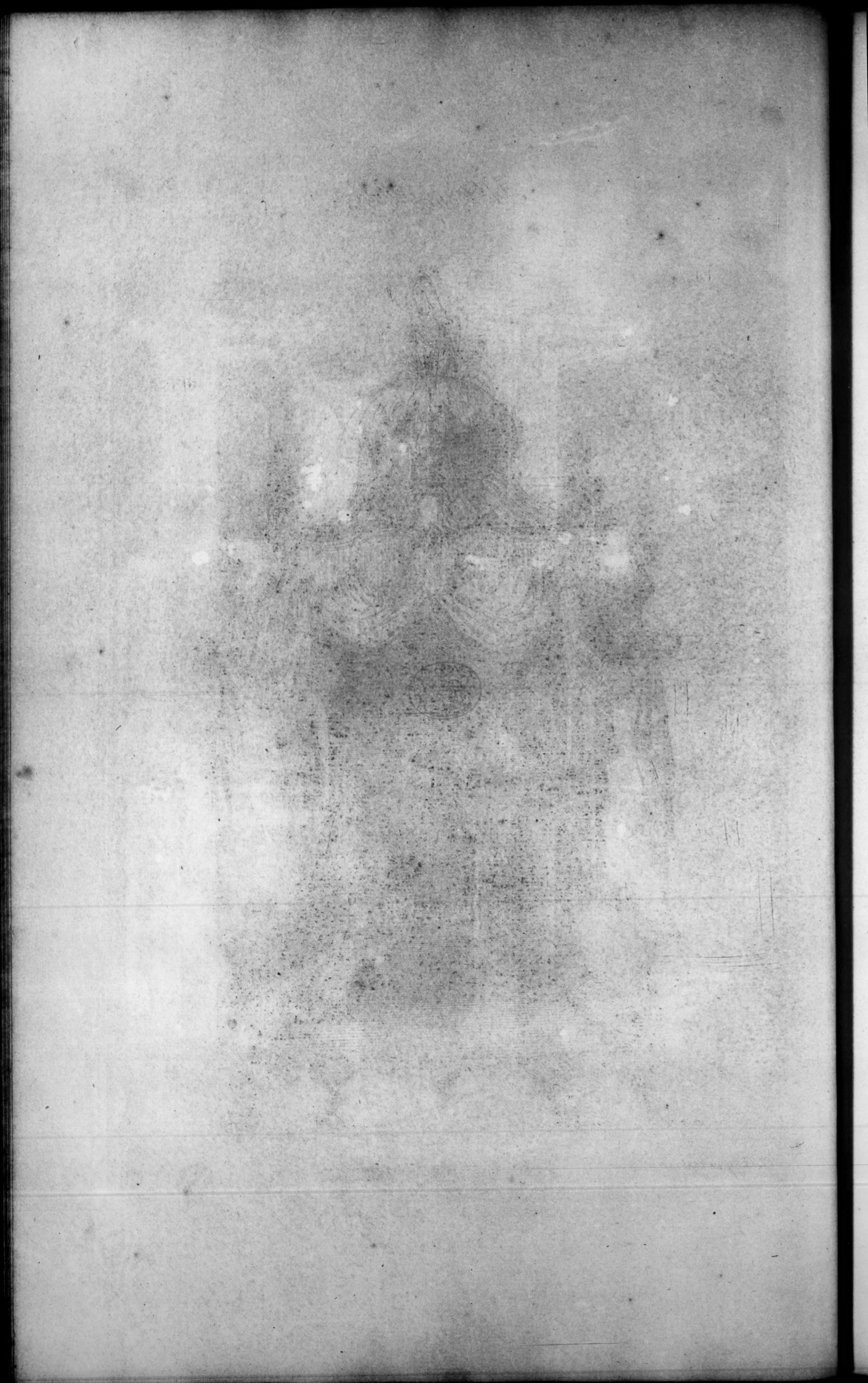
Nº XLIX.



G. Chippendale inv. et delin.

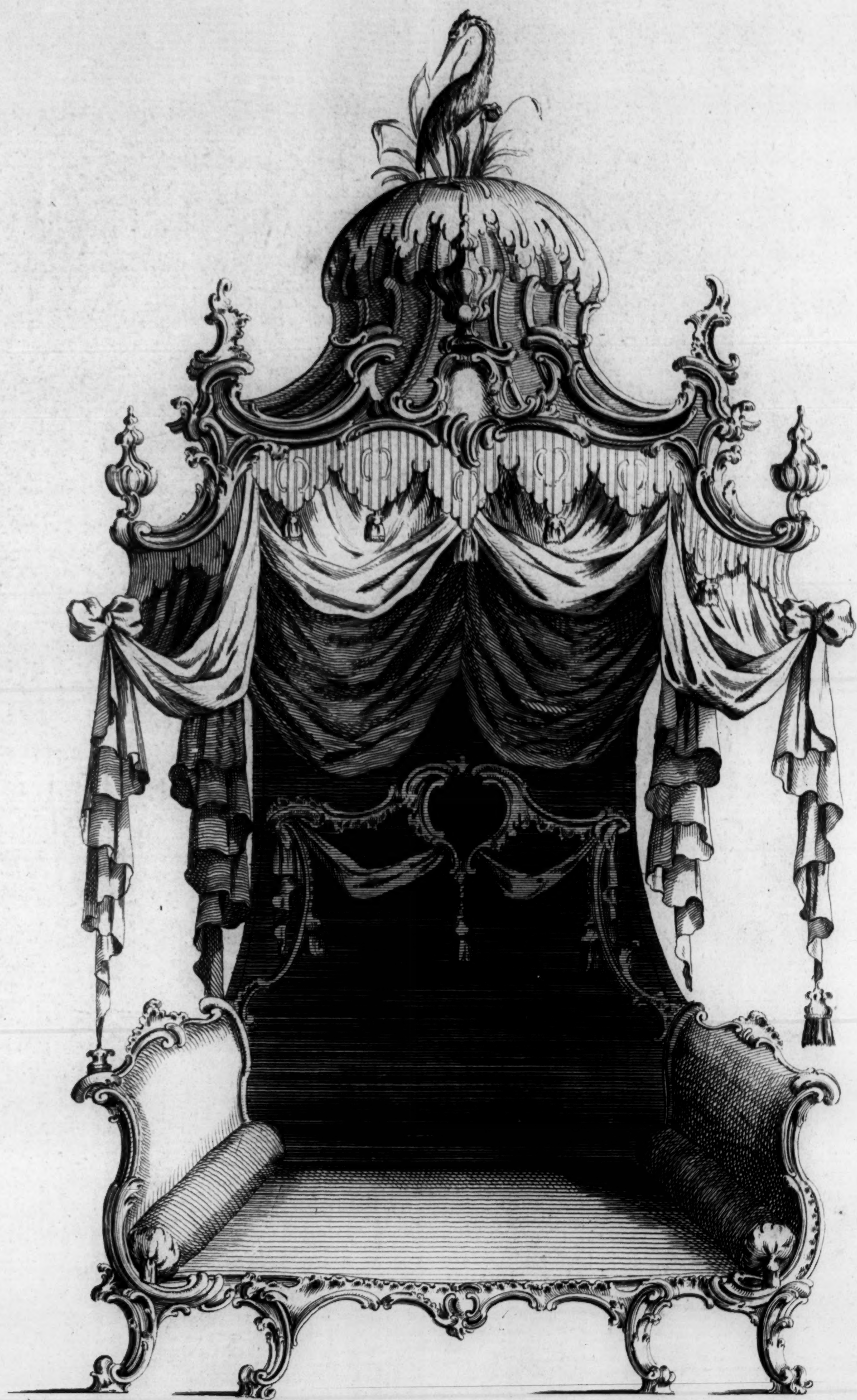
Published according to Act of Parliament, 1762.

James Taylor Sculp.



A Couch Bed.

Nº L.



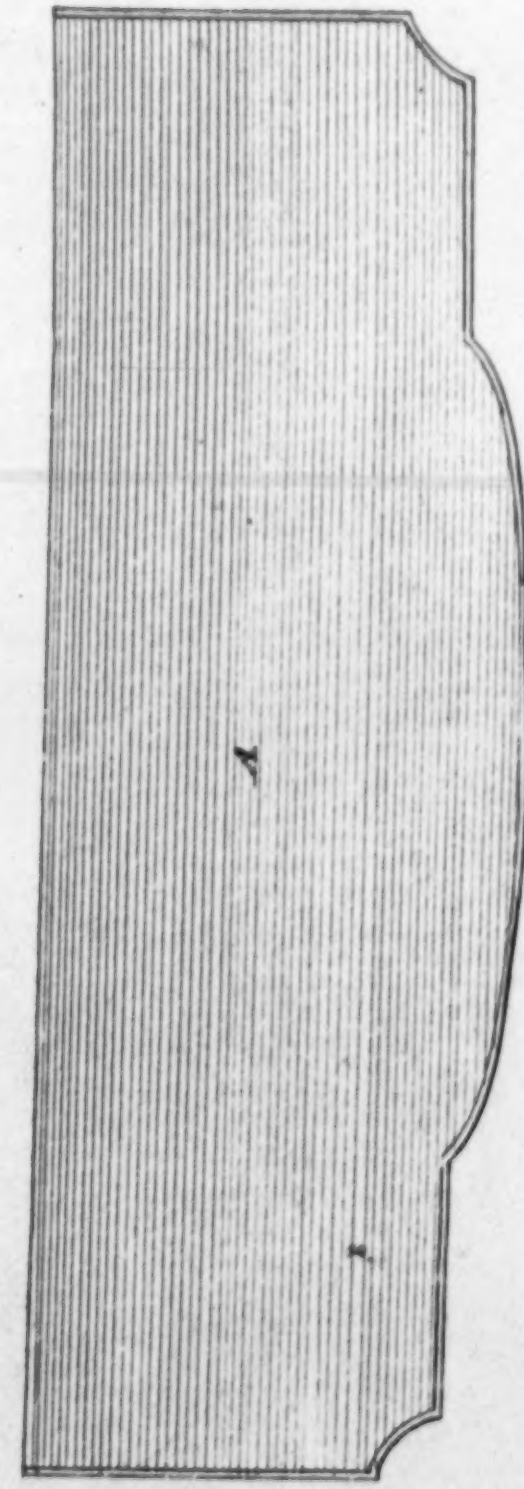
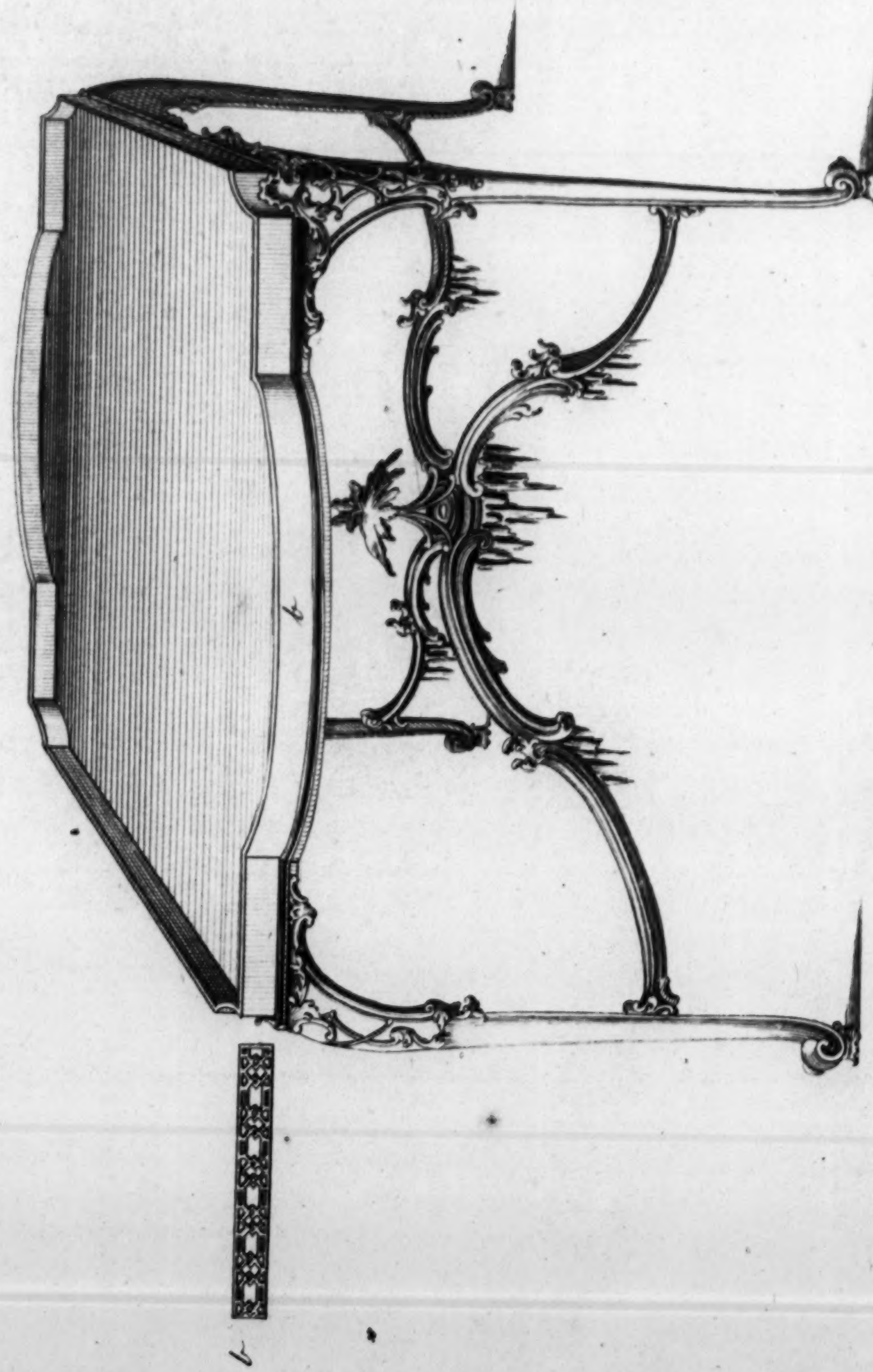
J. Chippendale inv. et delin.

Published according to Act of Parliamt. 1760.

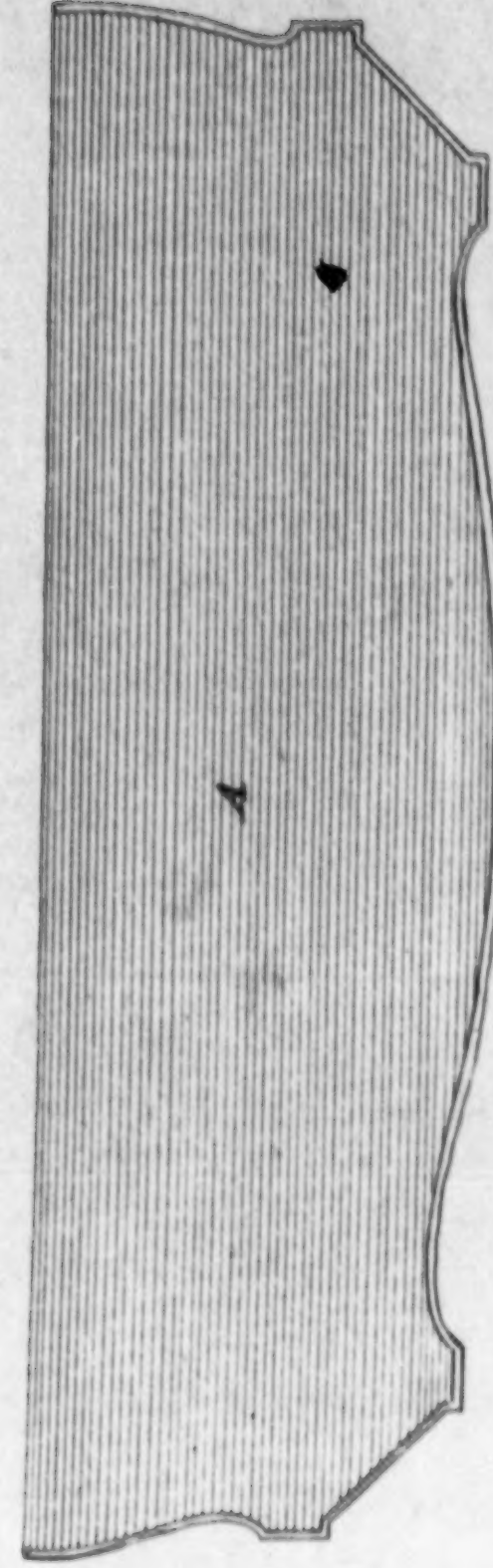
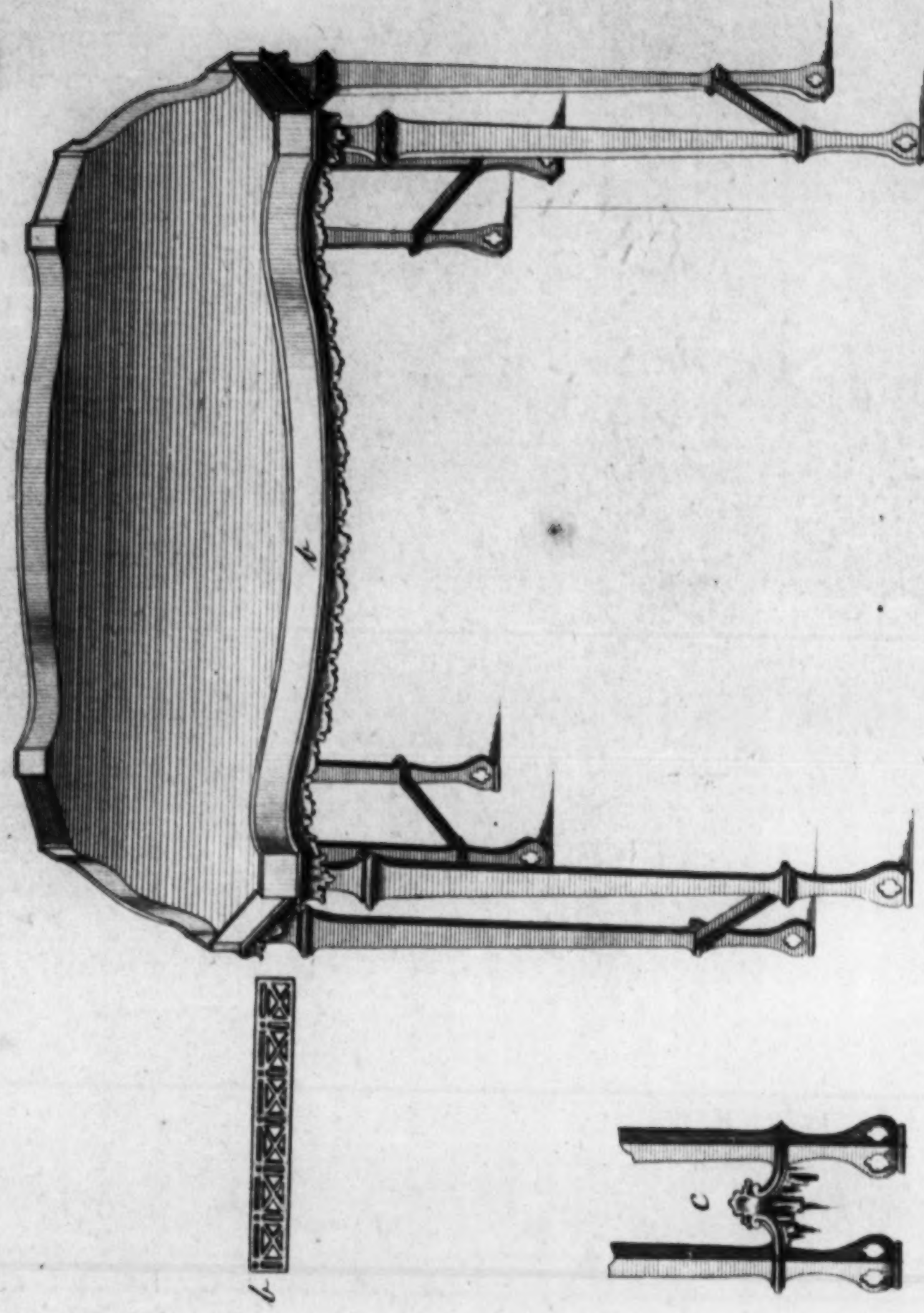
W. Darby sculp.



China Tables.



J. Chippendale inv^t et del.



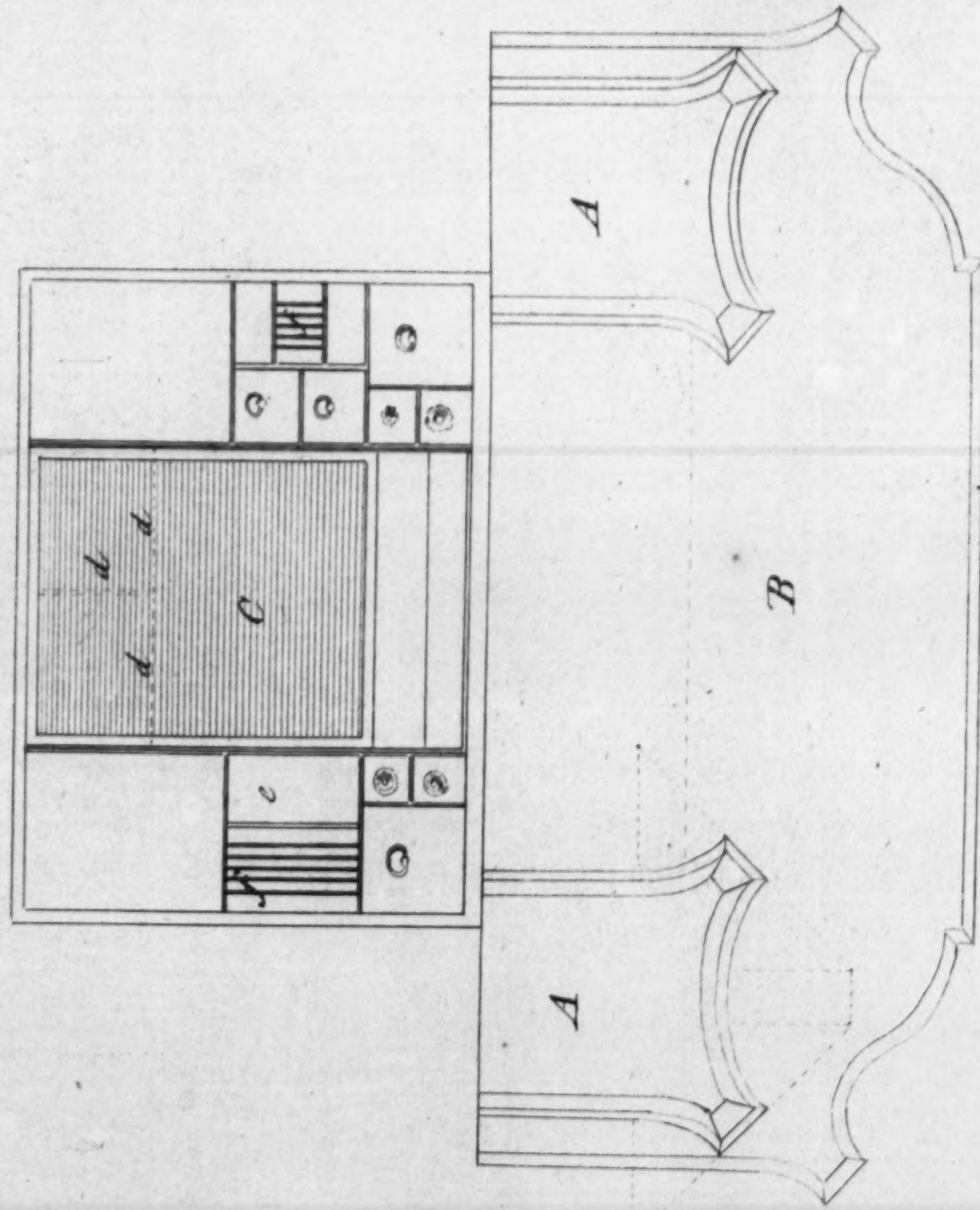
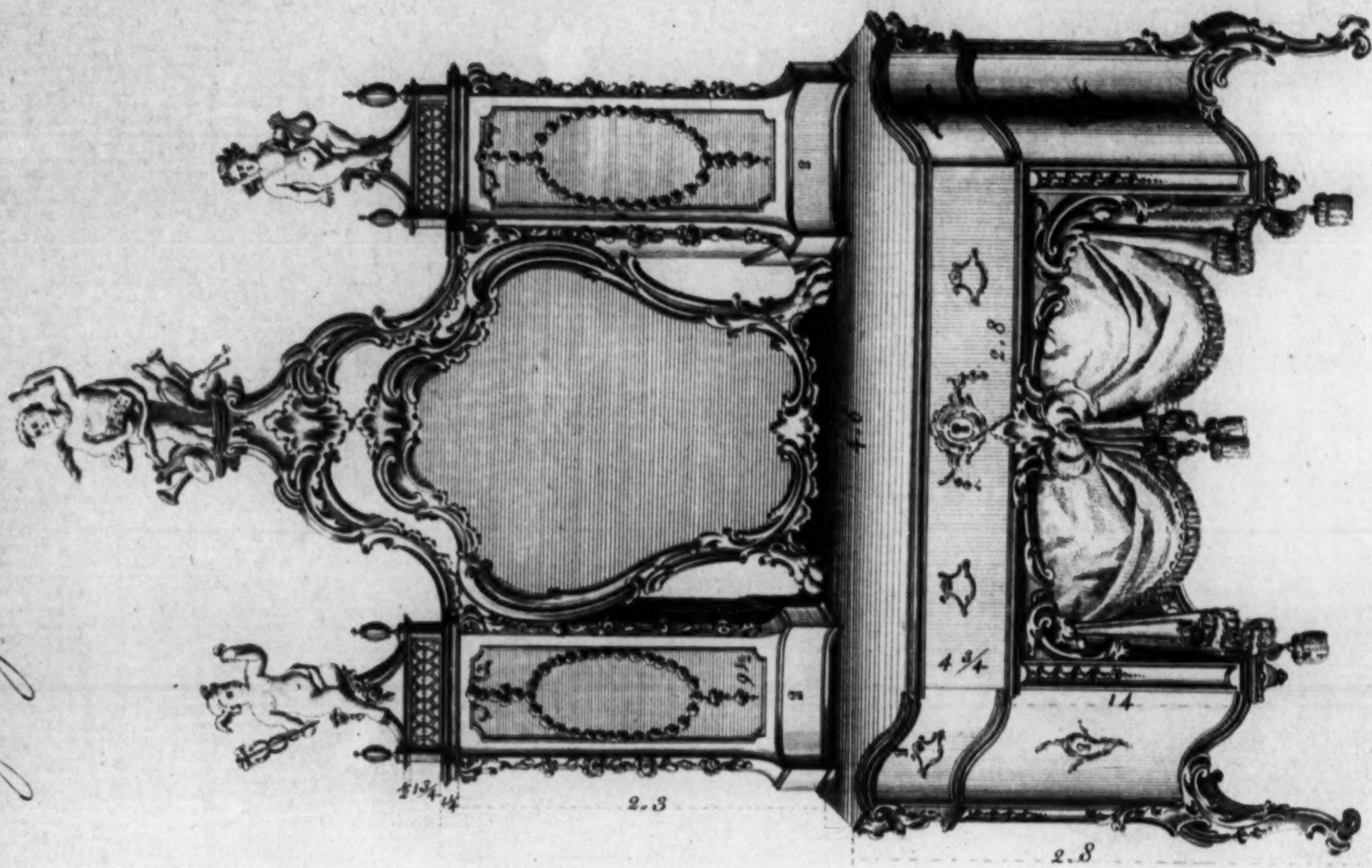
Published according to Act of Parliament

M. Darby, Sculptor



A Lady's Dressing Table.

N^o. LII.



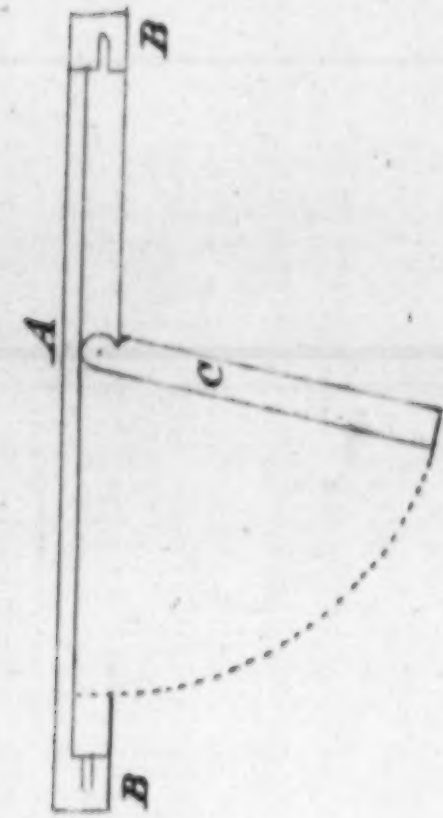
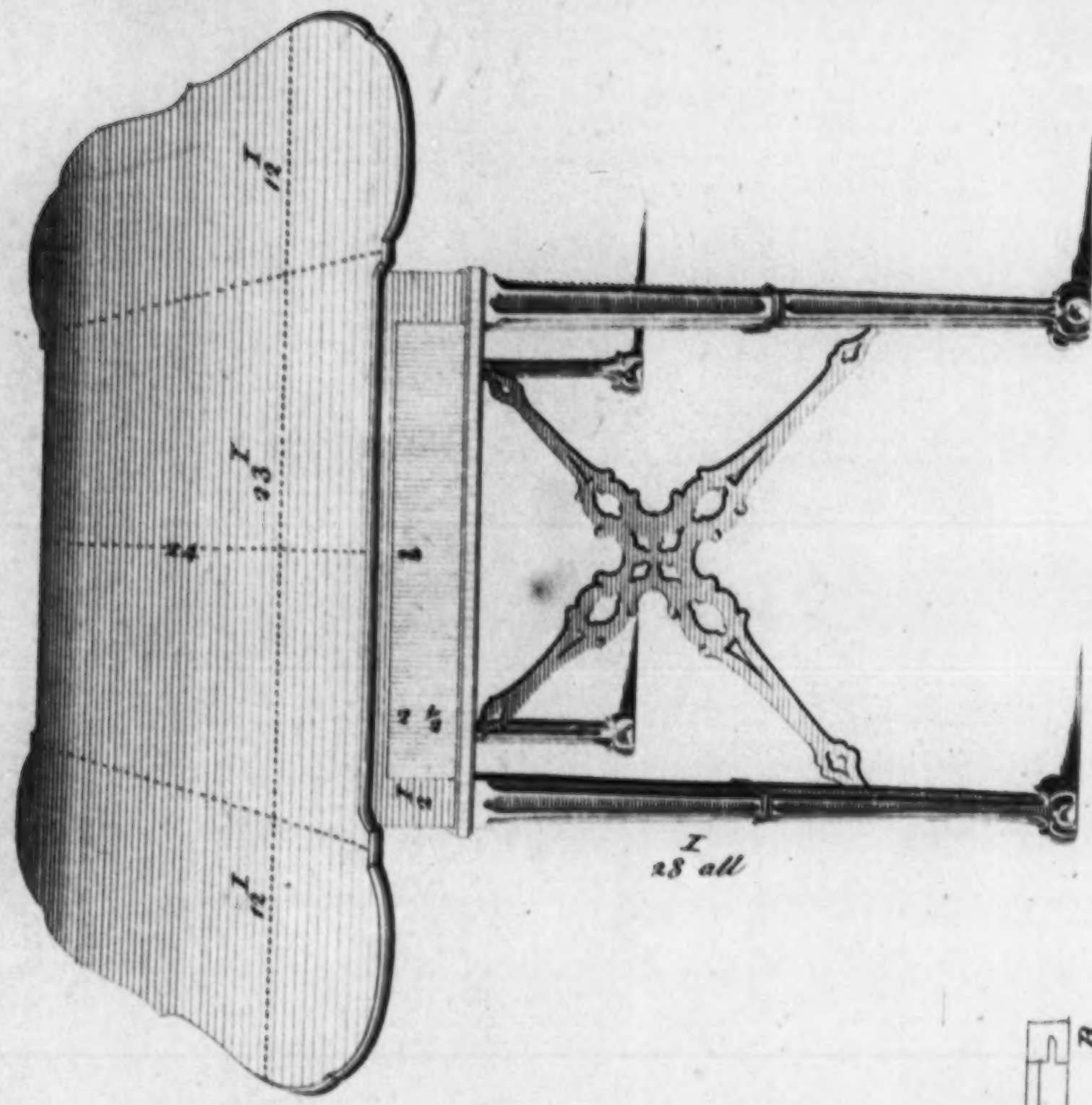
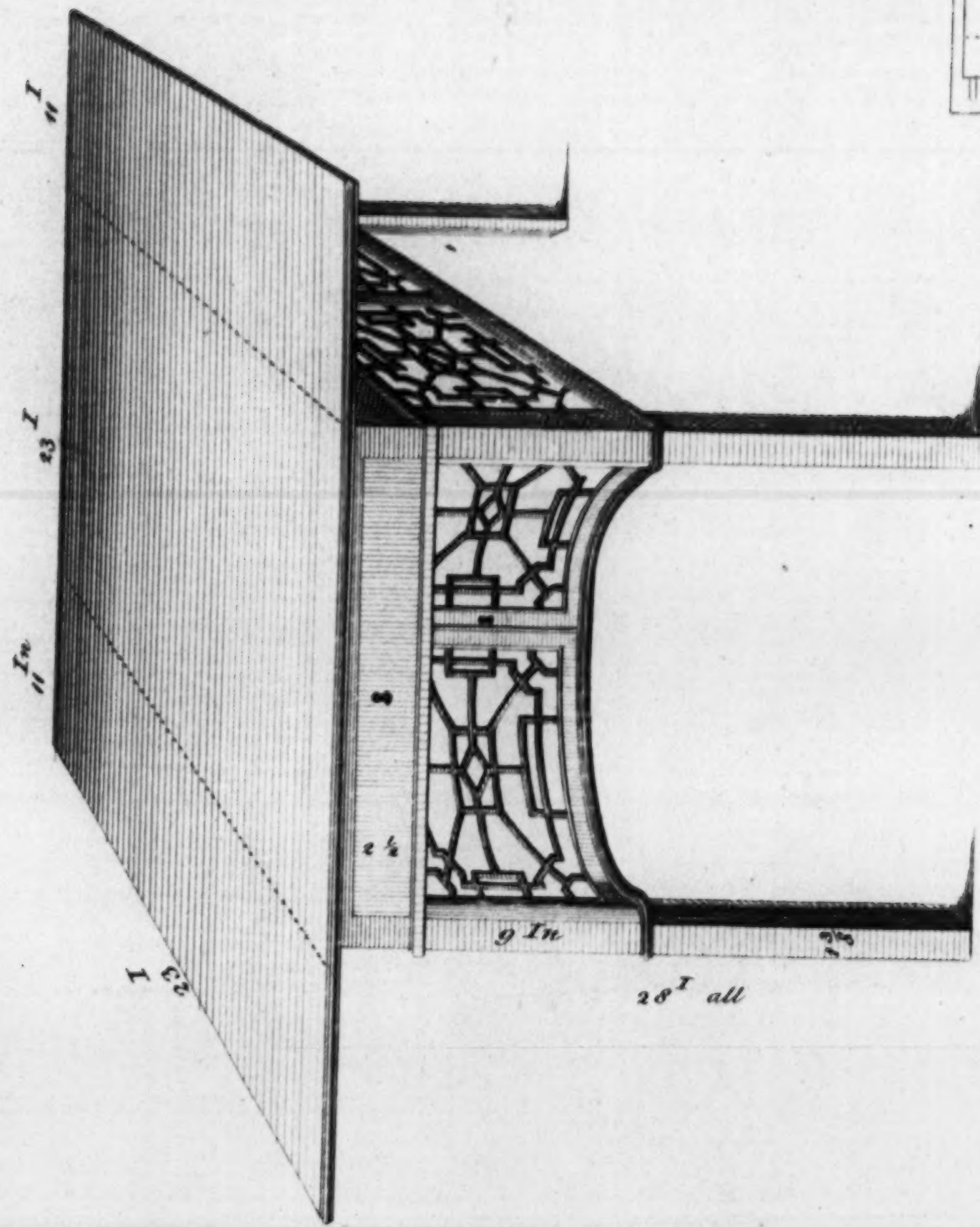
J. Chippendale inv. & delin.

Published according to Act of Parliament 1761.

W. Foster Sculp.



Breakfast Tables.



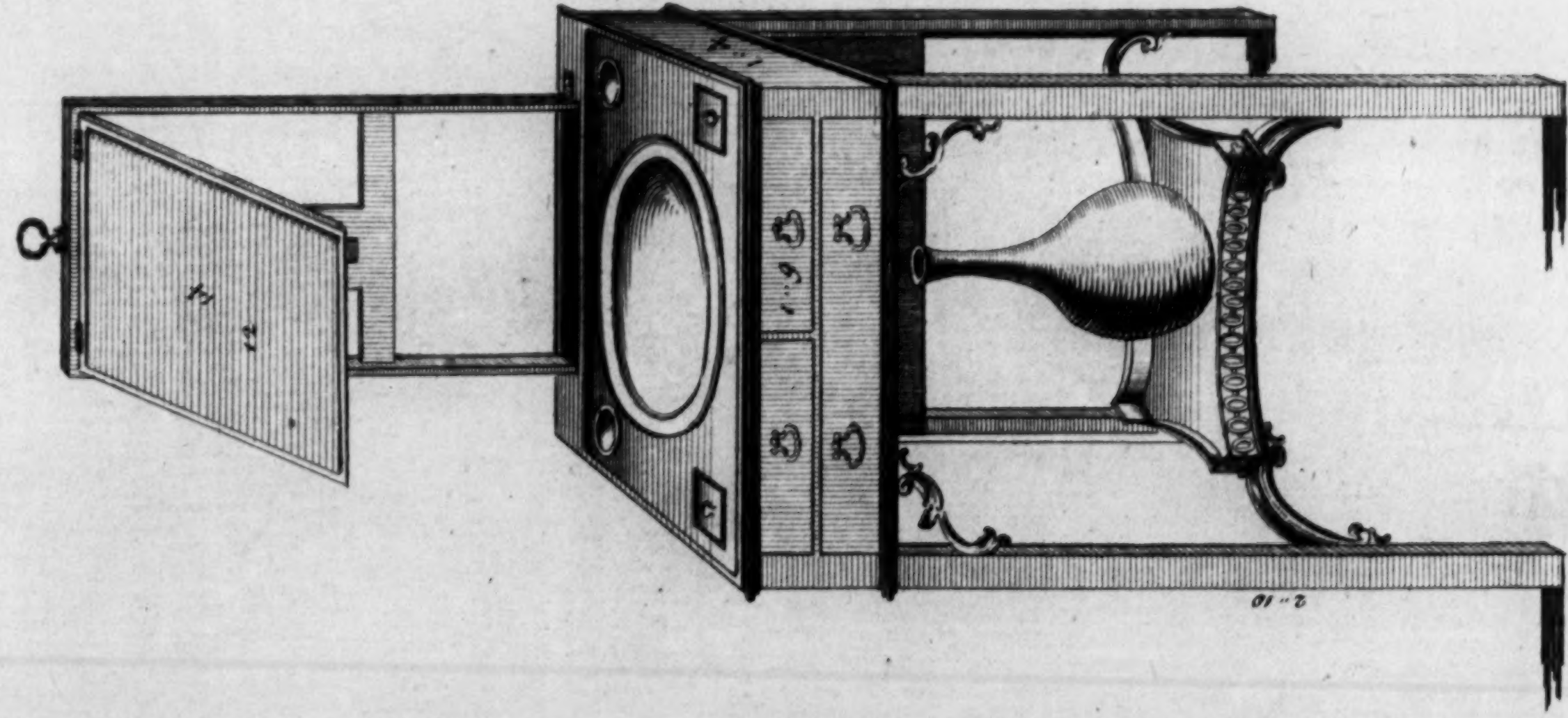
J. Chippendale inv^t et del.

Published according to Act of Parliament

M. Darty sculp.

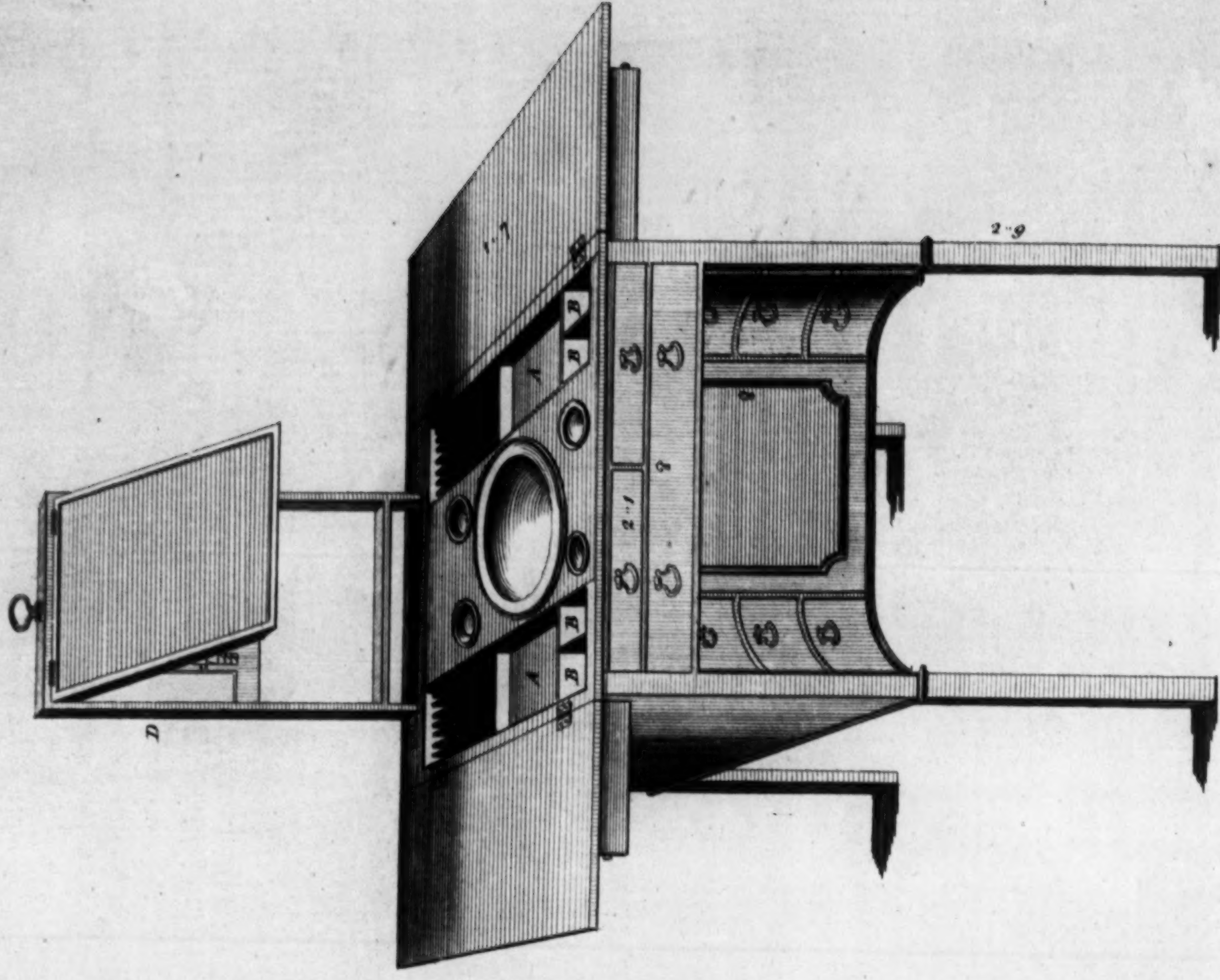


A. Bason Stand & Glafs.



T. Chippendale inv. et delin.

A. Shaving Table.

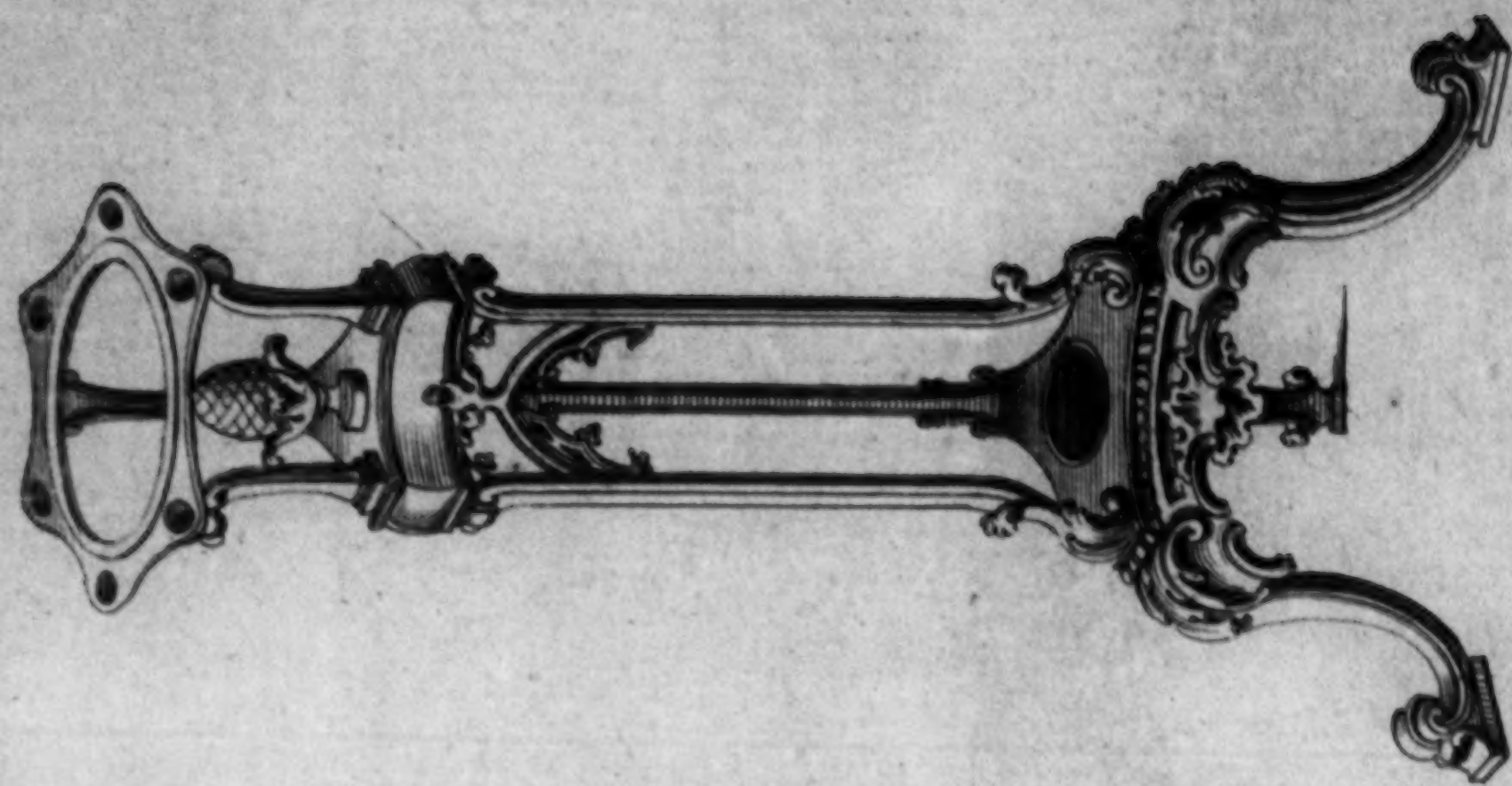
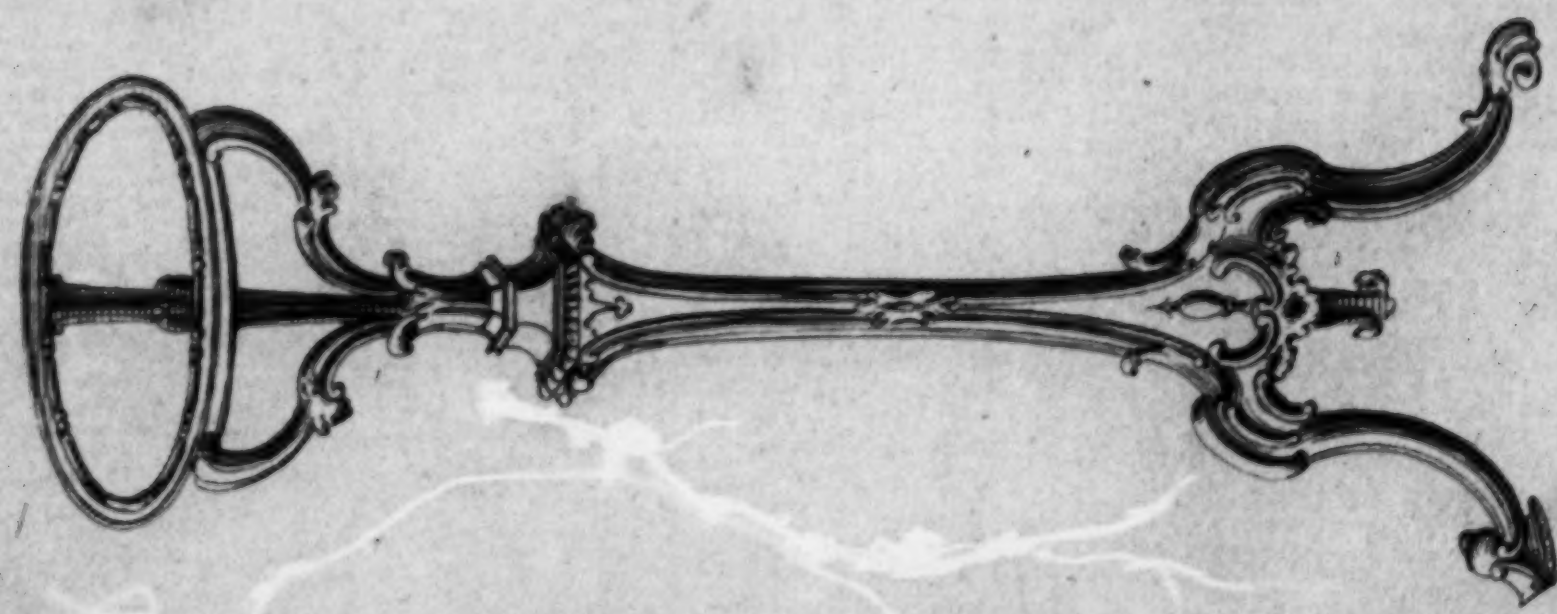


Published according to Act of Parliament 1761.

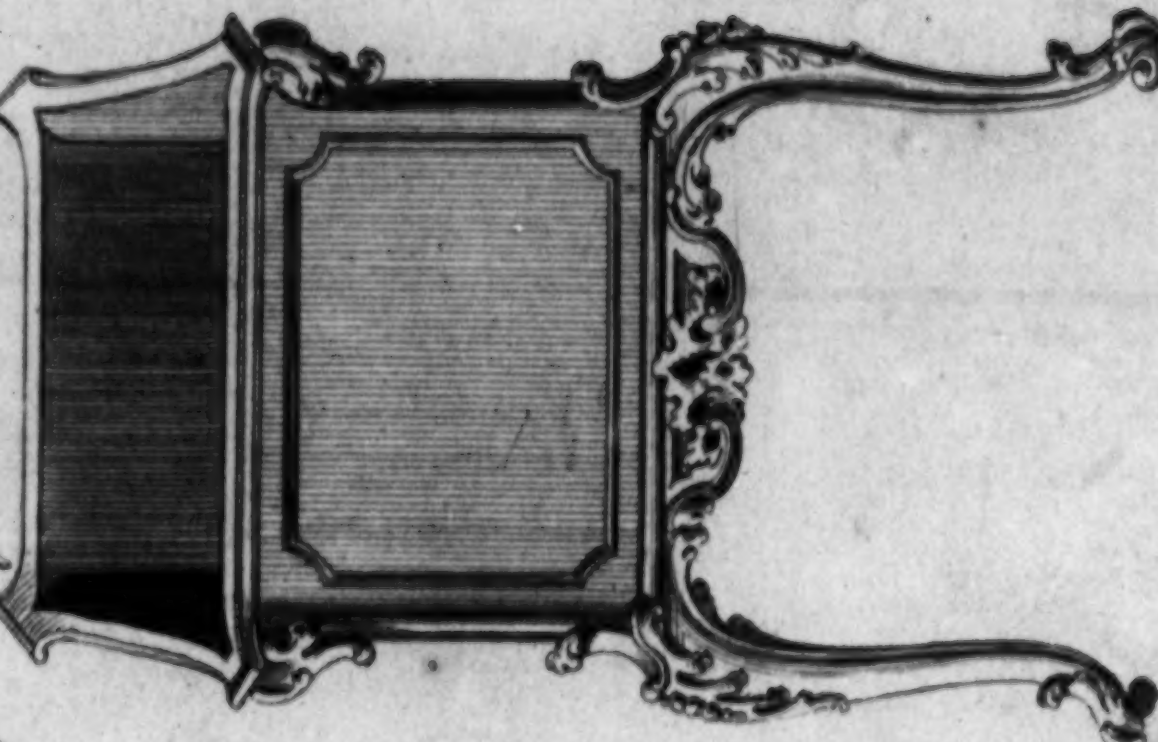
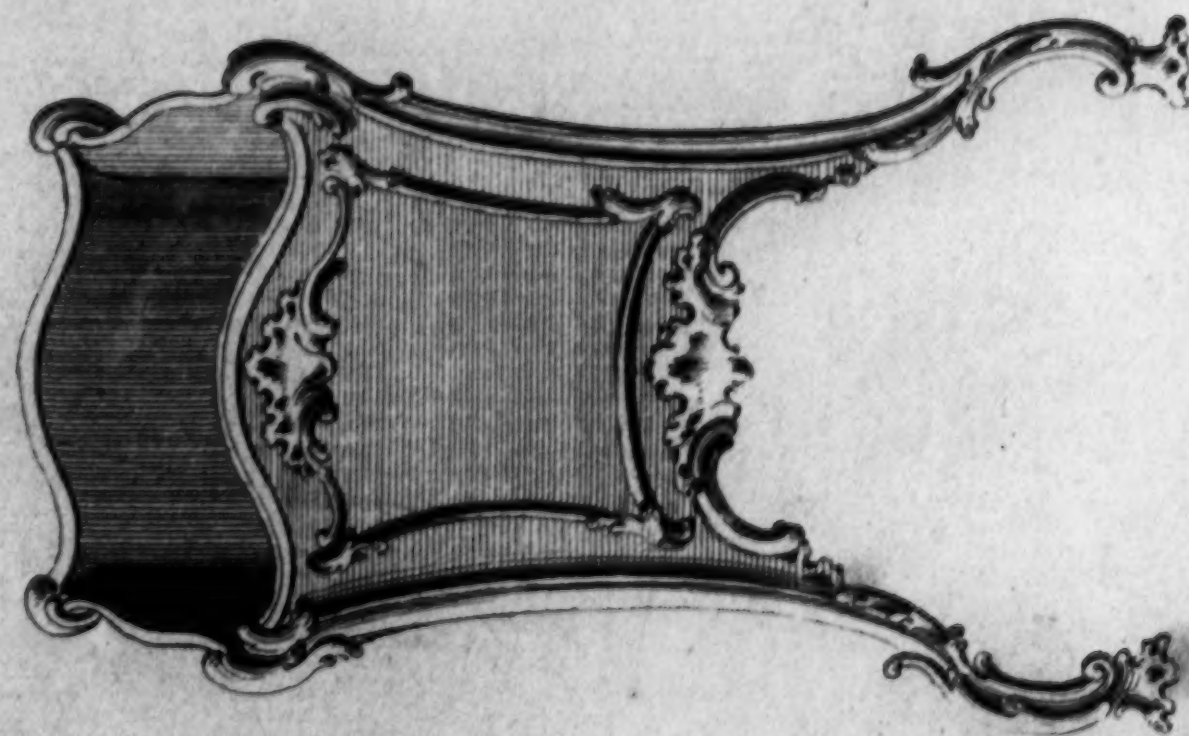
W. Foster sculp.



Designs for Bason Stands.



Designs for Teakettle Stands.



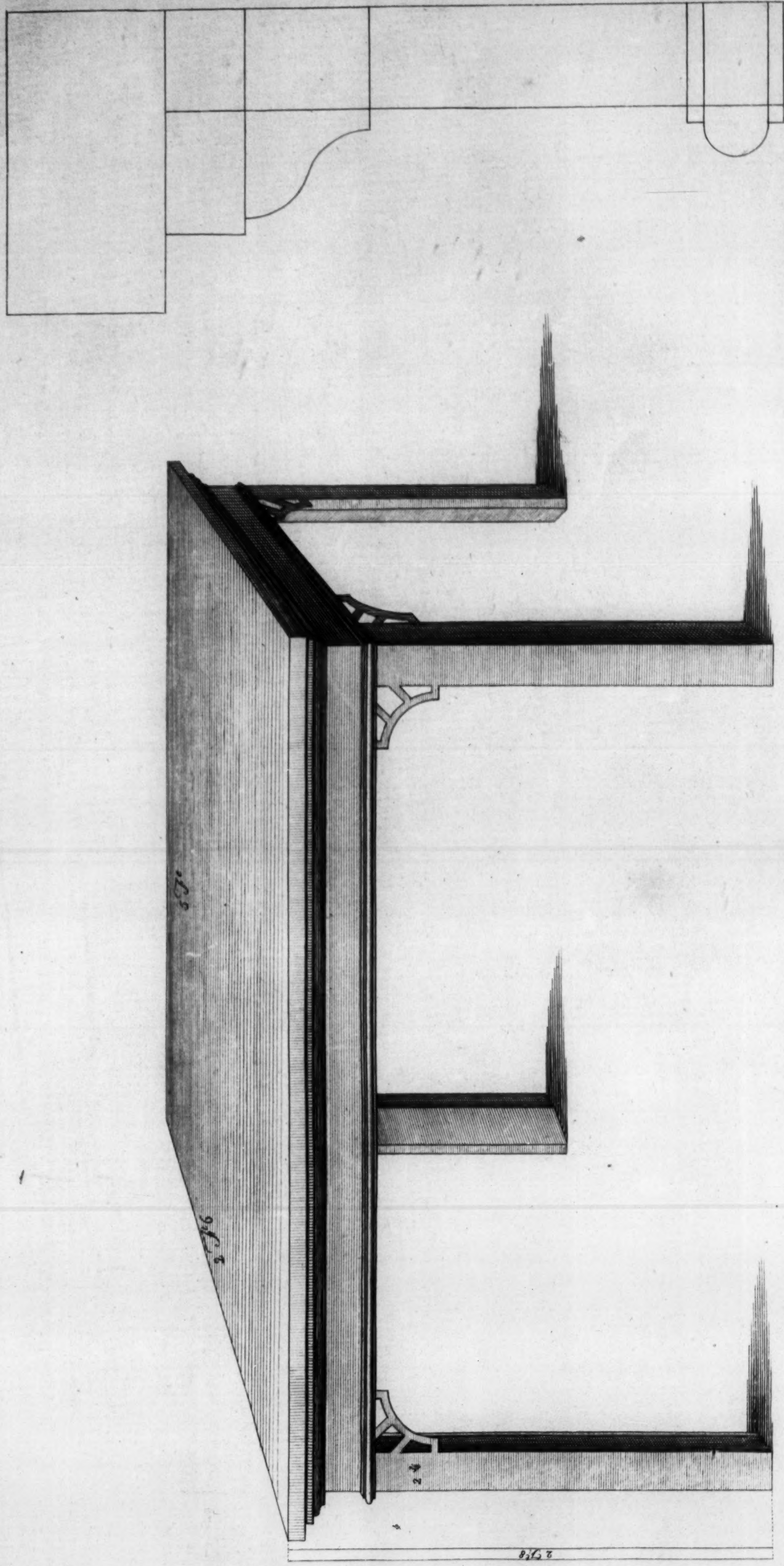
J. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

W. D. & J. S. delin.



Sideboard Table.

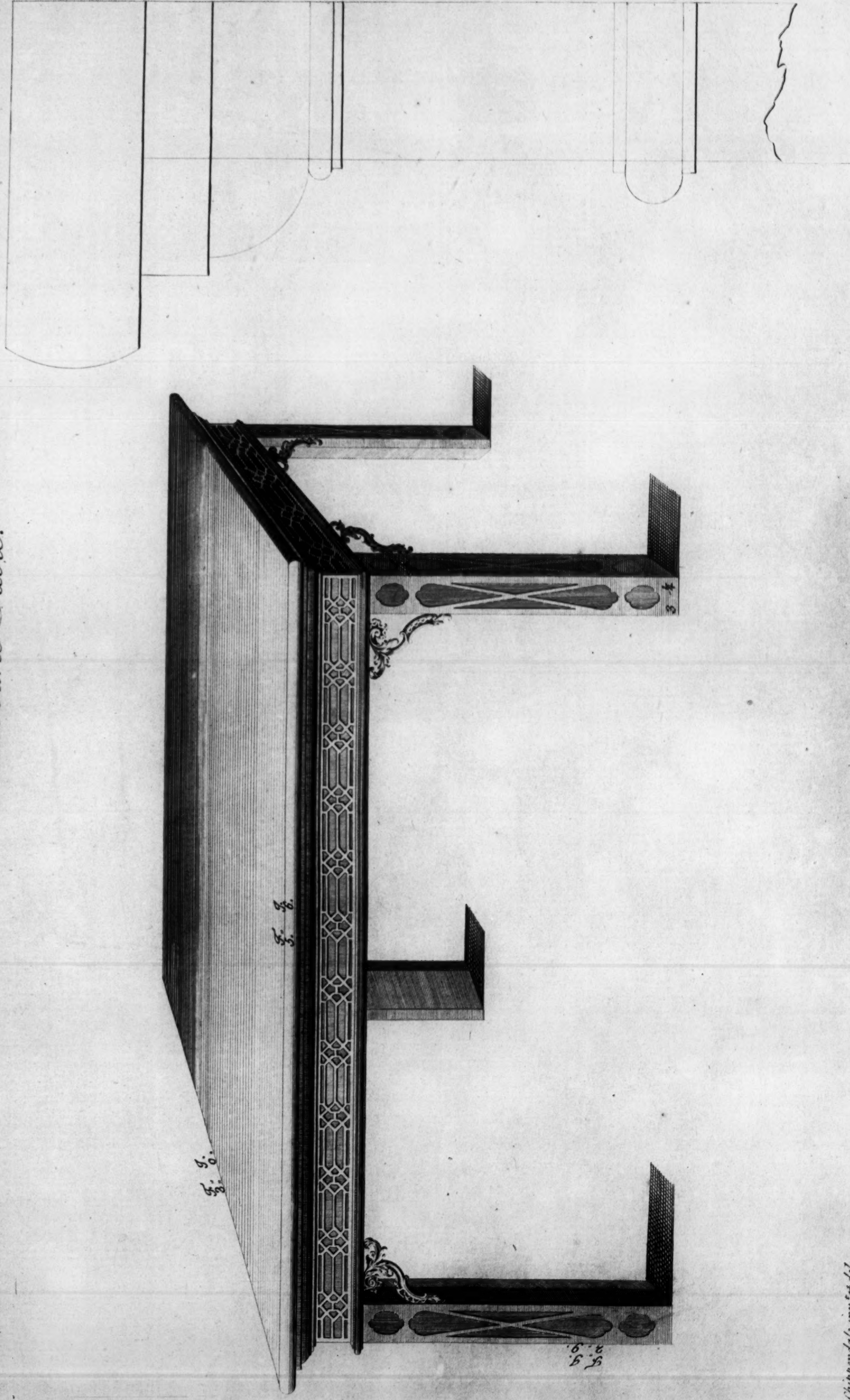


T. Chippendale inv. et del.

Pub^d according to Act of Parliam^t 1753



Sideboard Table.



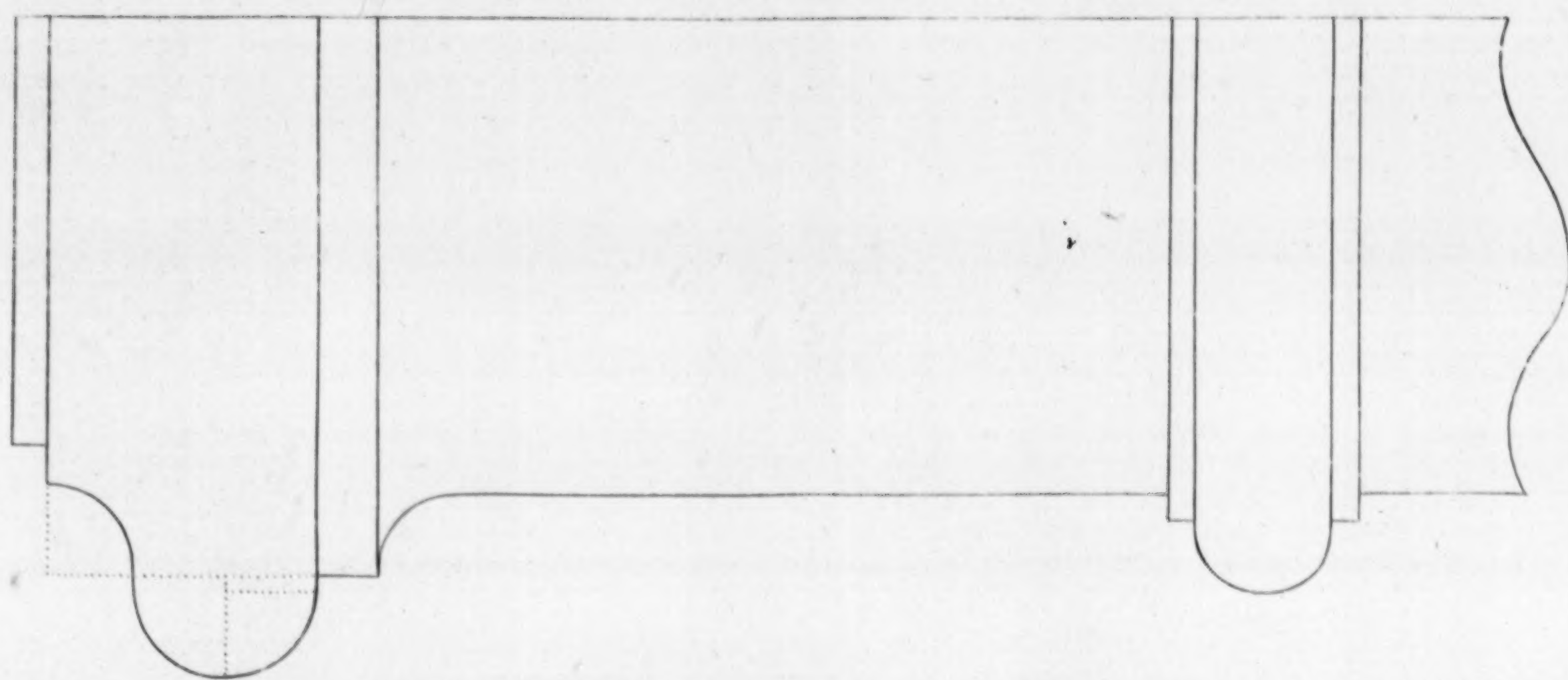
T. Chippendale inv. et del.

Published according to Act of Parliament 1753.

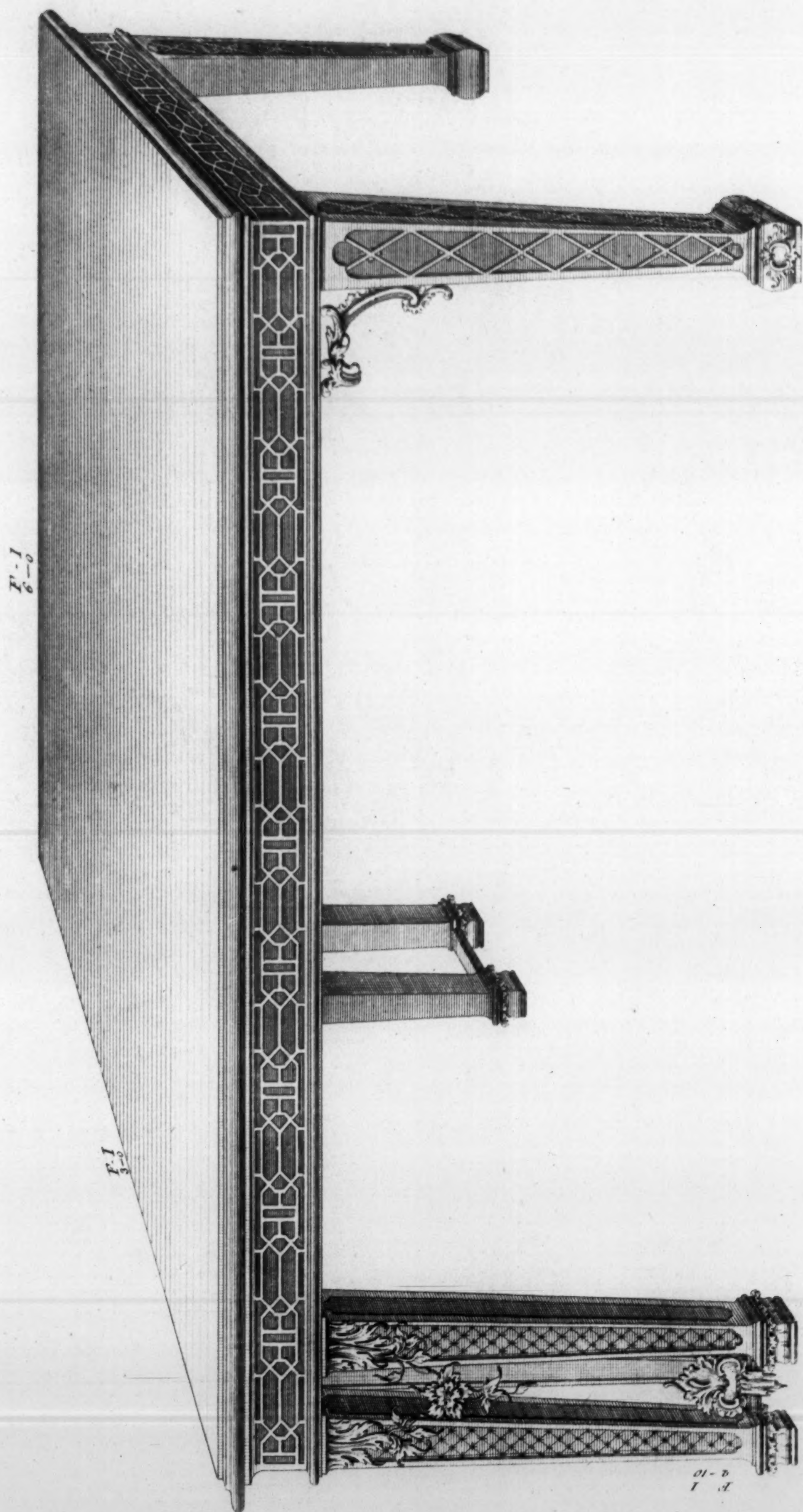
Waring sculp.



Side Board Table



J.S. Waller sculp.

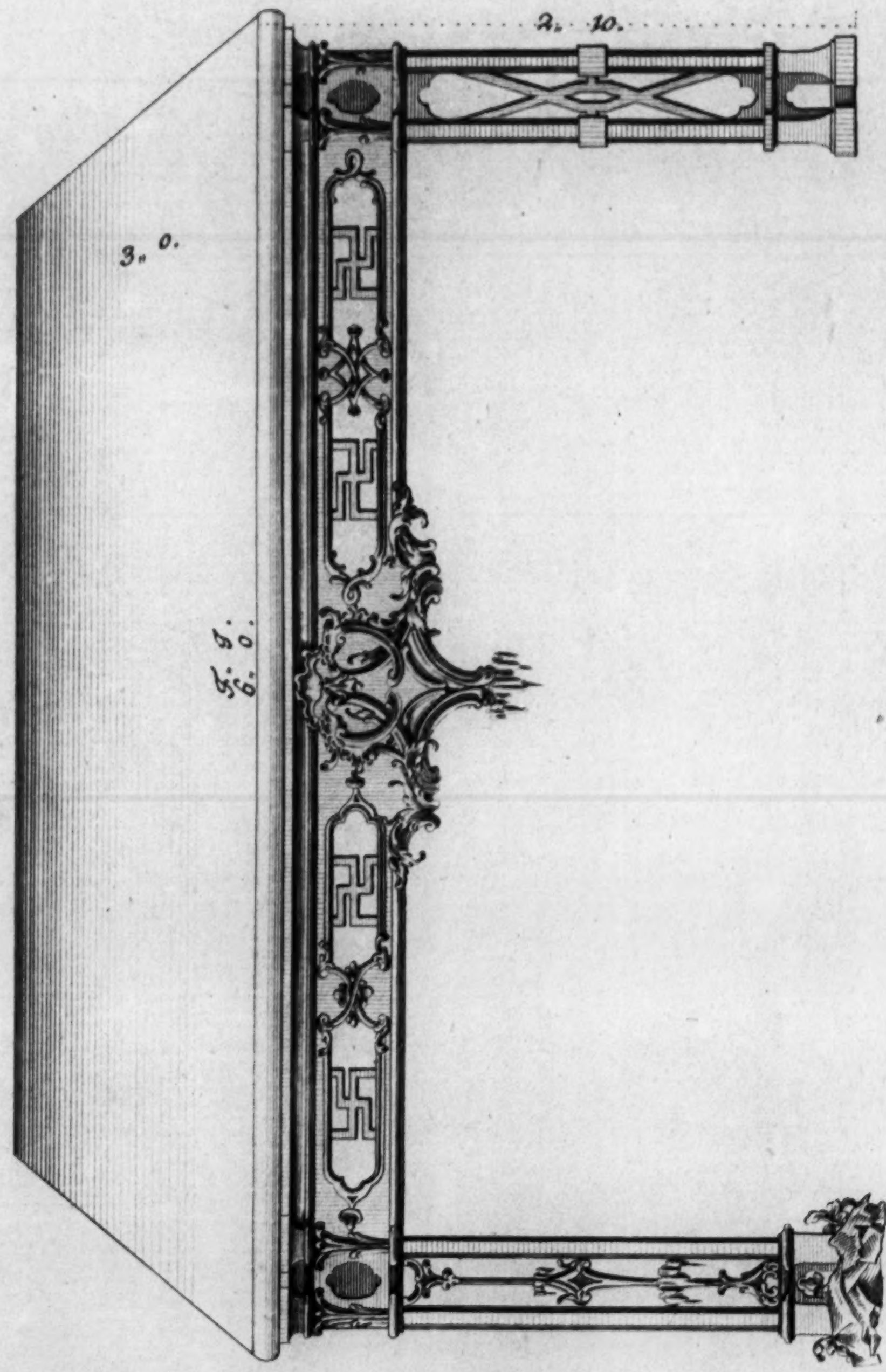


Publ. according to list of Parham 1753.

L'Appendice in. et del.

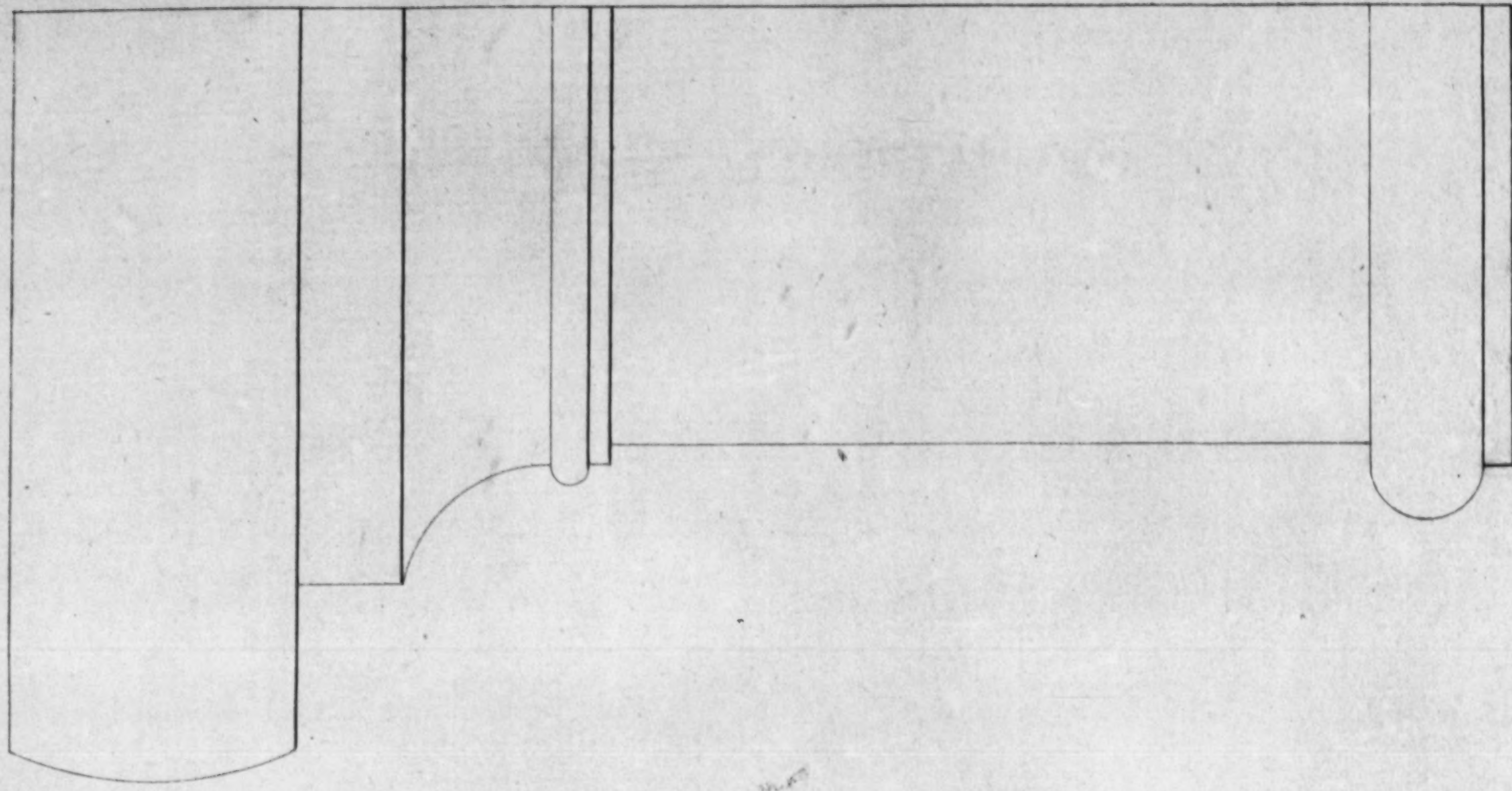


Sideboard Table



T. Chippendale inv^t et del

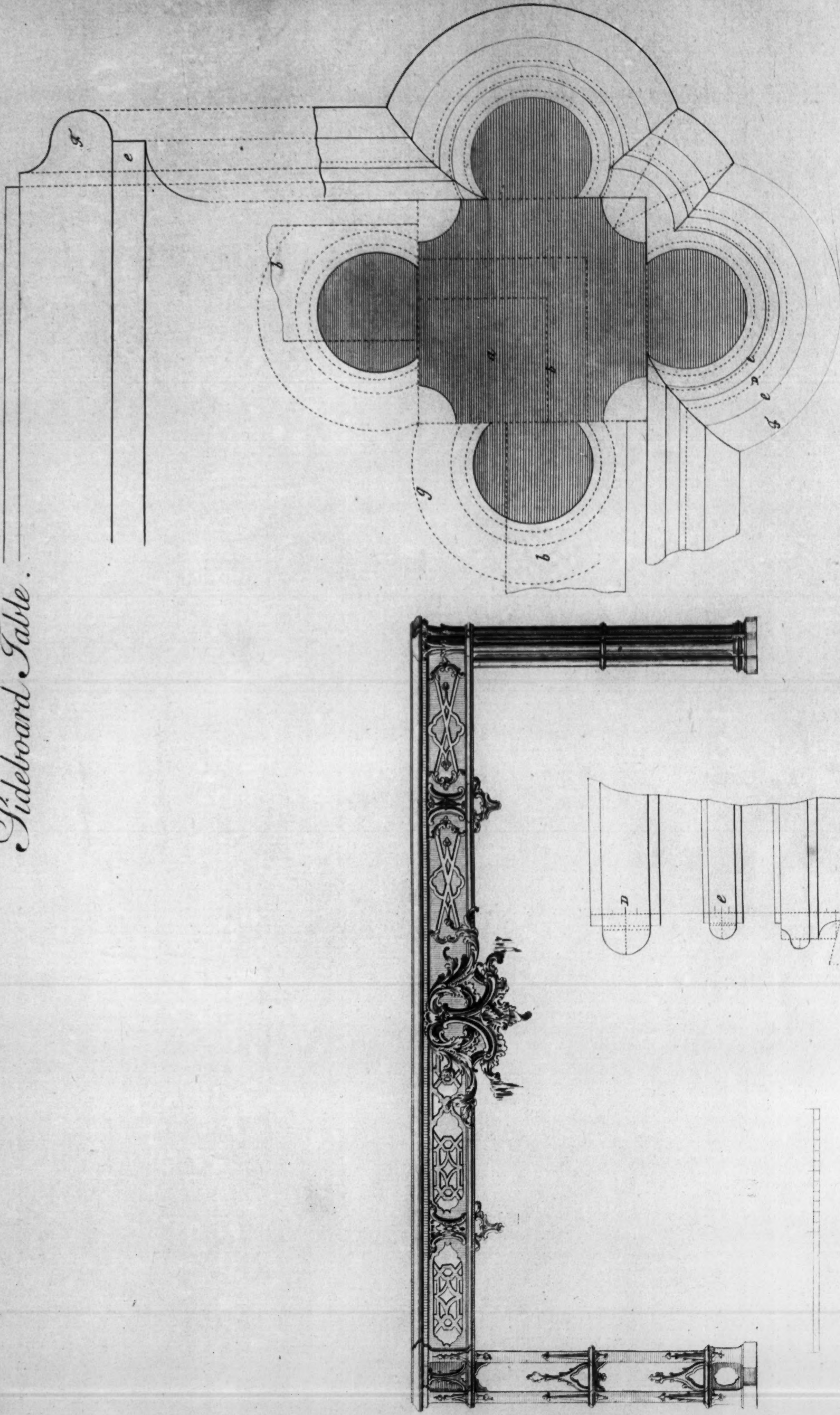
Pub^d according to Act of Parliam^t. 1753.



Morley sculpt



Sideboard Table.



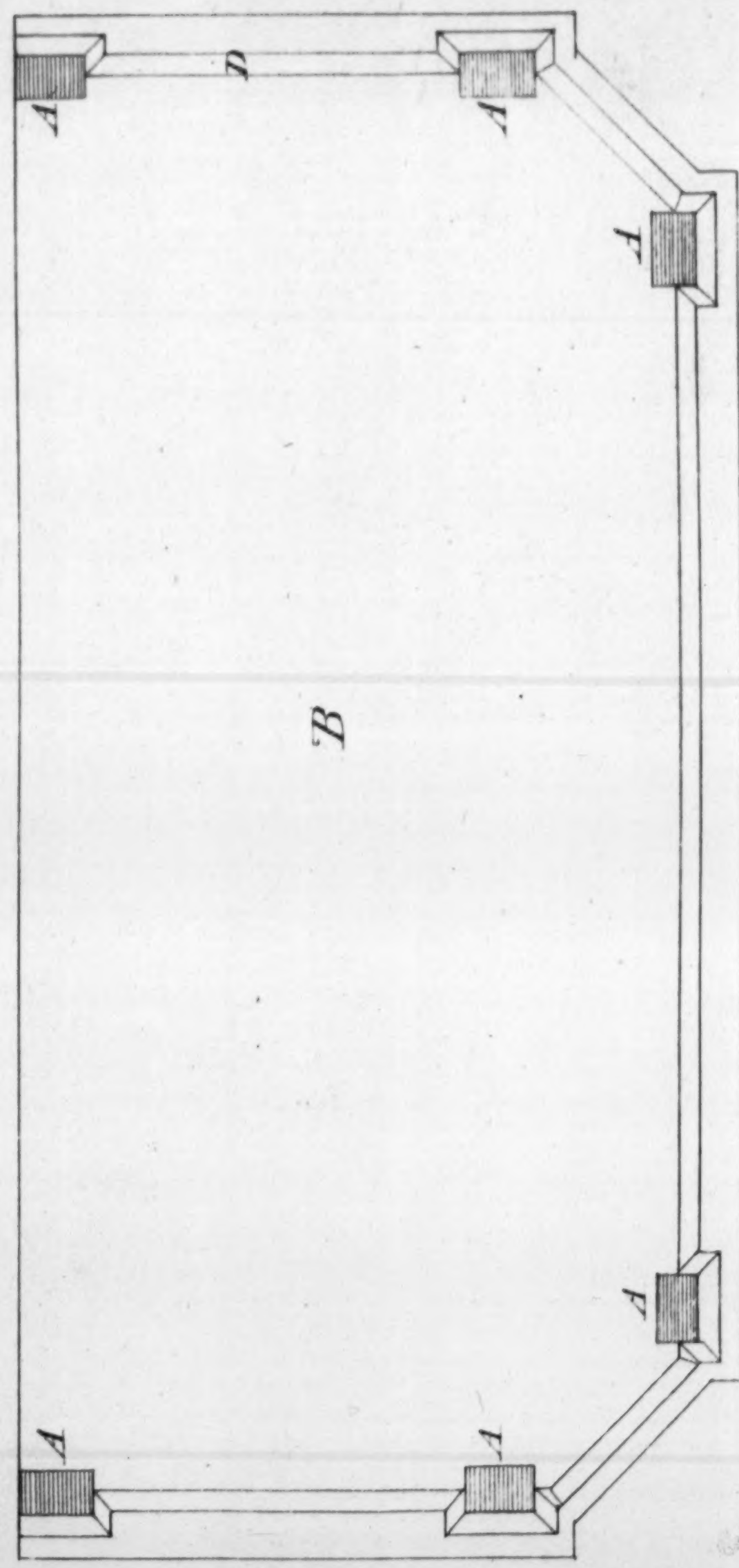
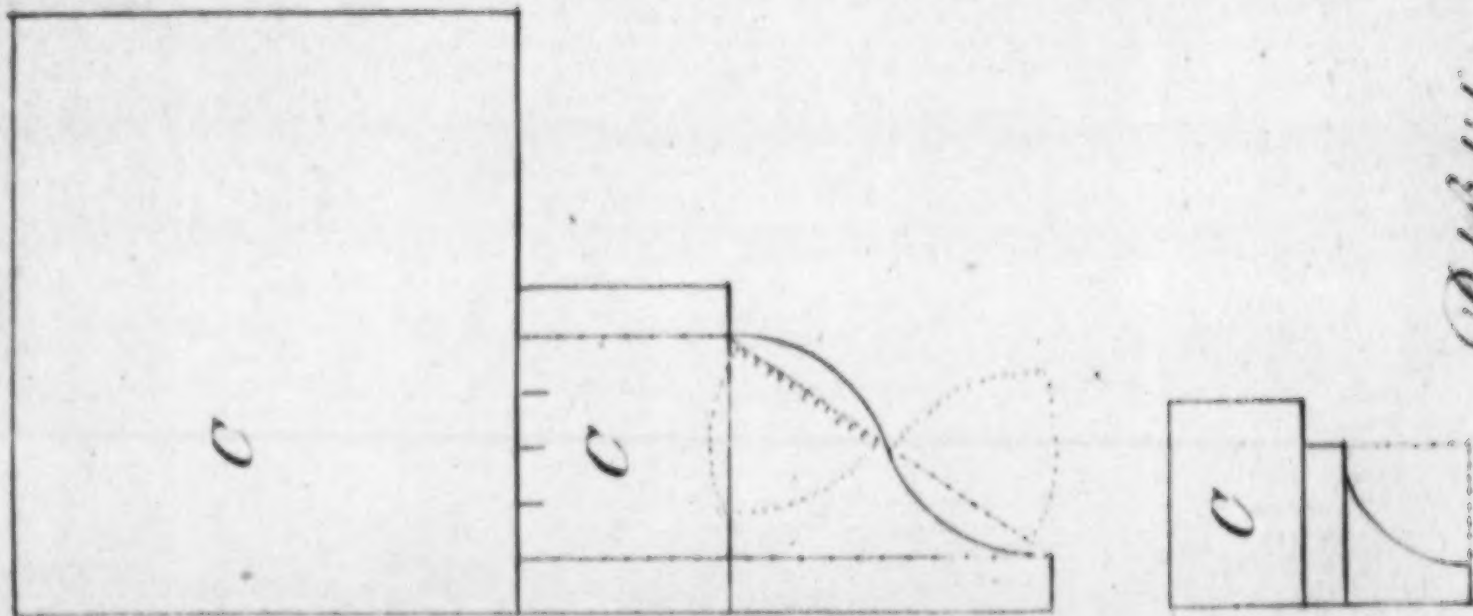
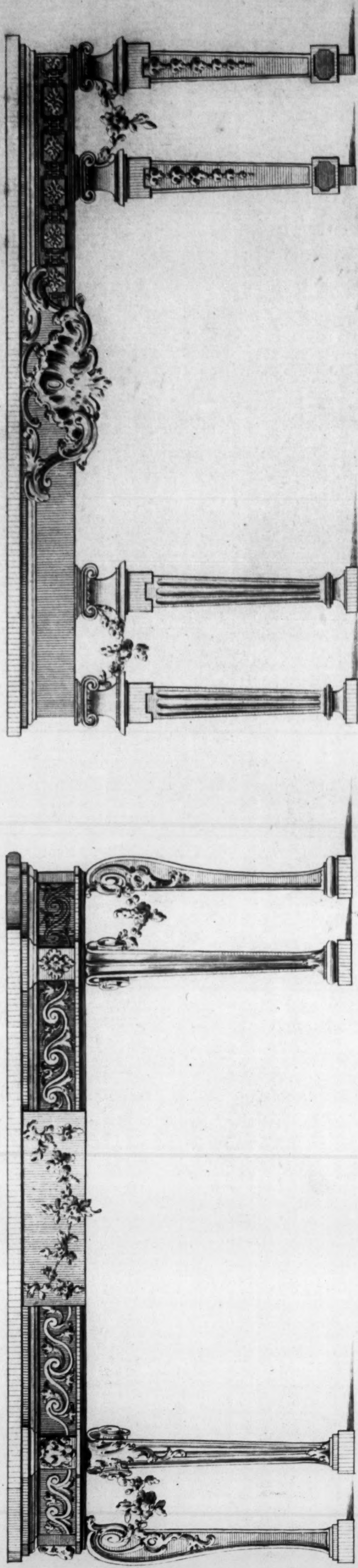
T Chippendale inv. et del.

Pub. & according to Act of Parliam. 1753.

Marly sculpt.



Sideboard Tables.

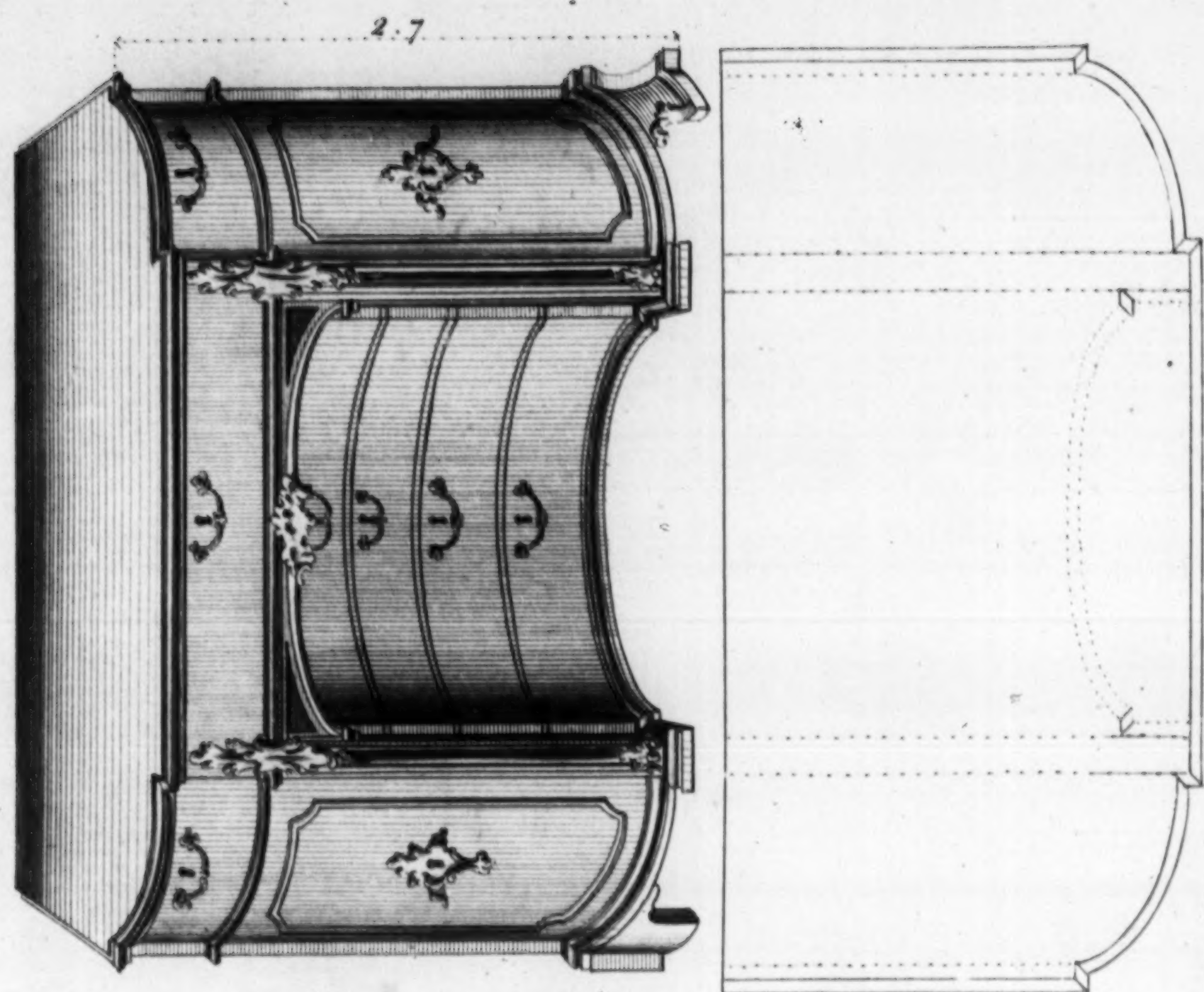
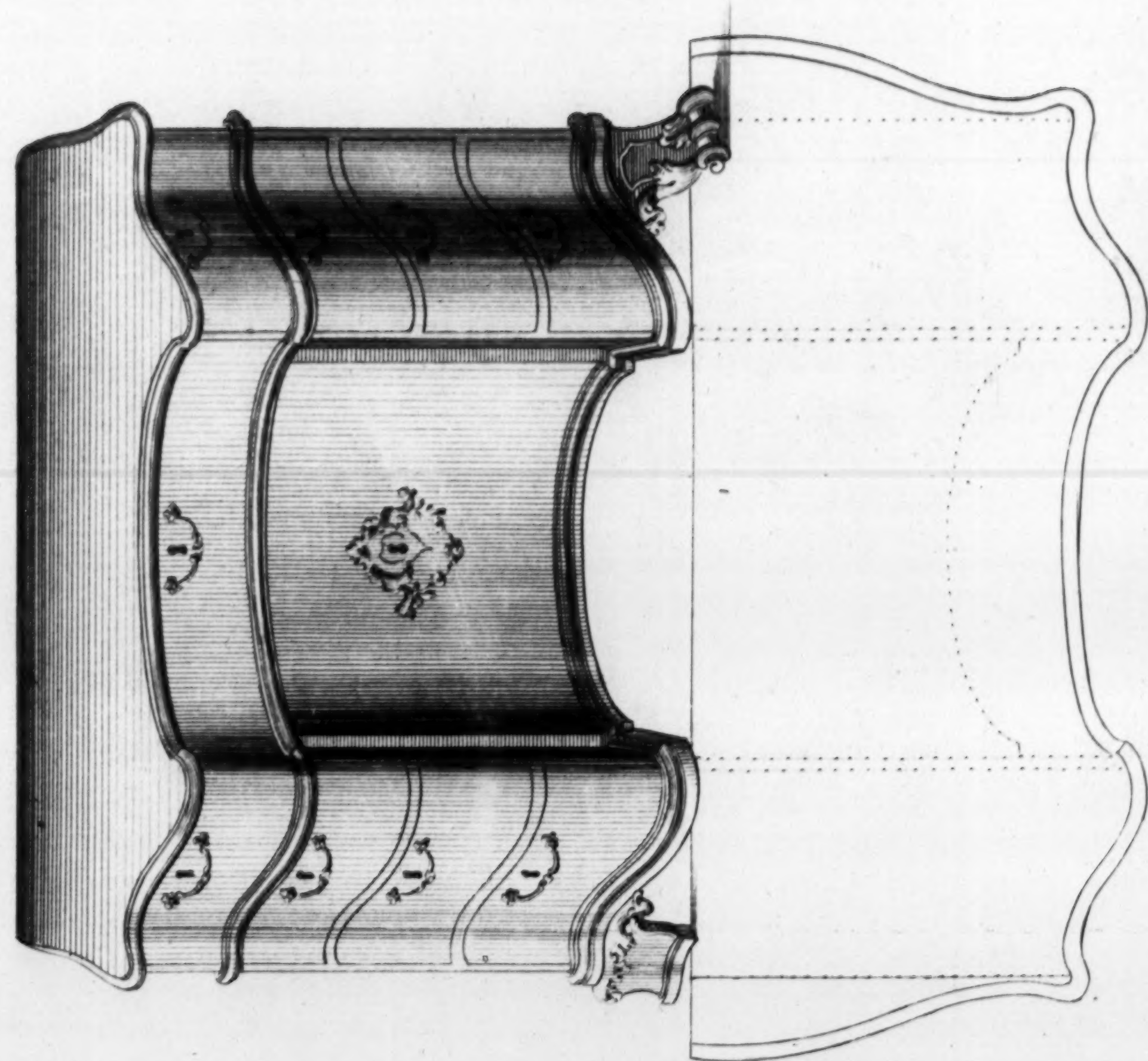


Published according to Act of Parliament 1760.

By W. P. G. pendle inv. & delin.



Bureau Dressing Tables.



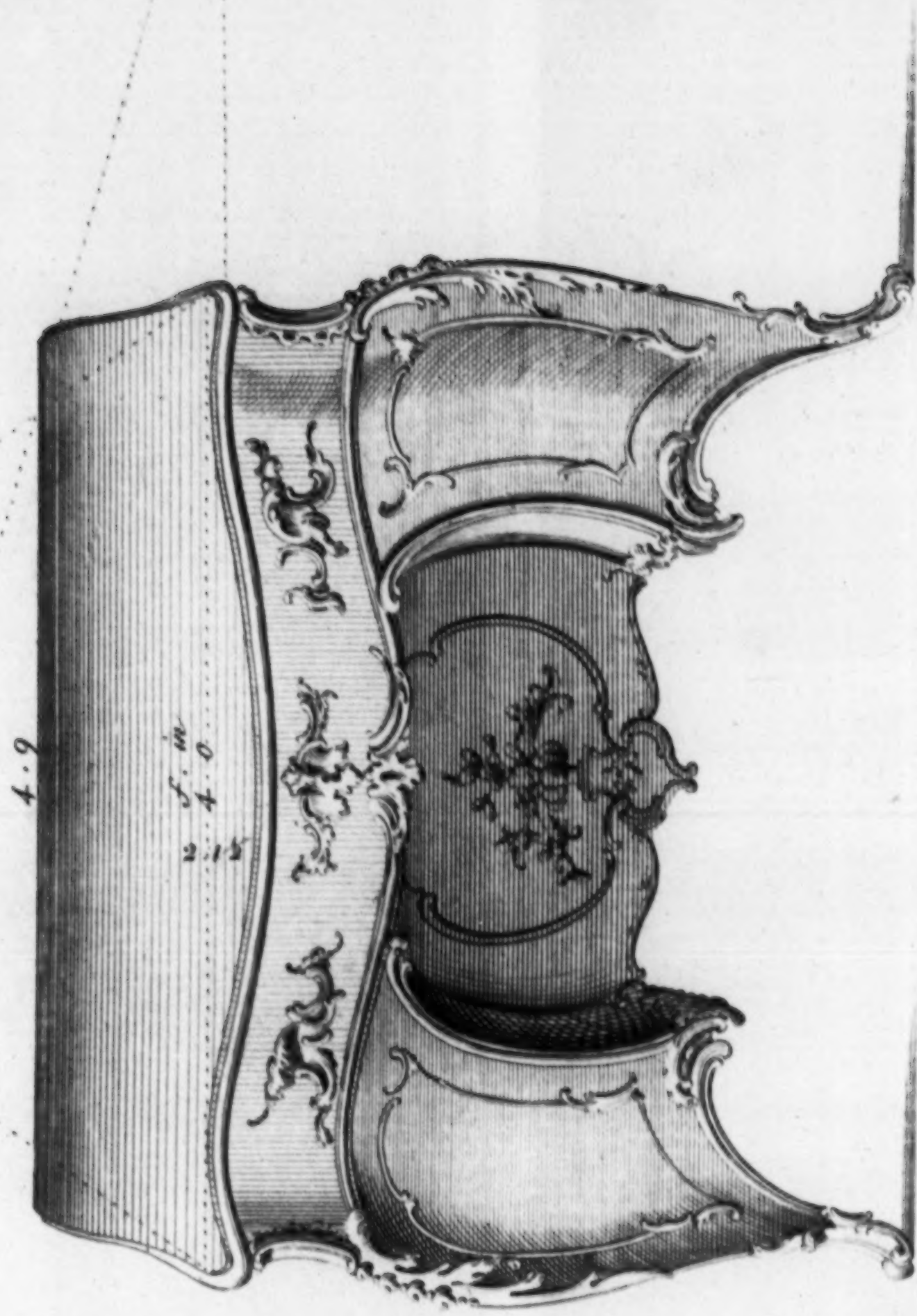
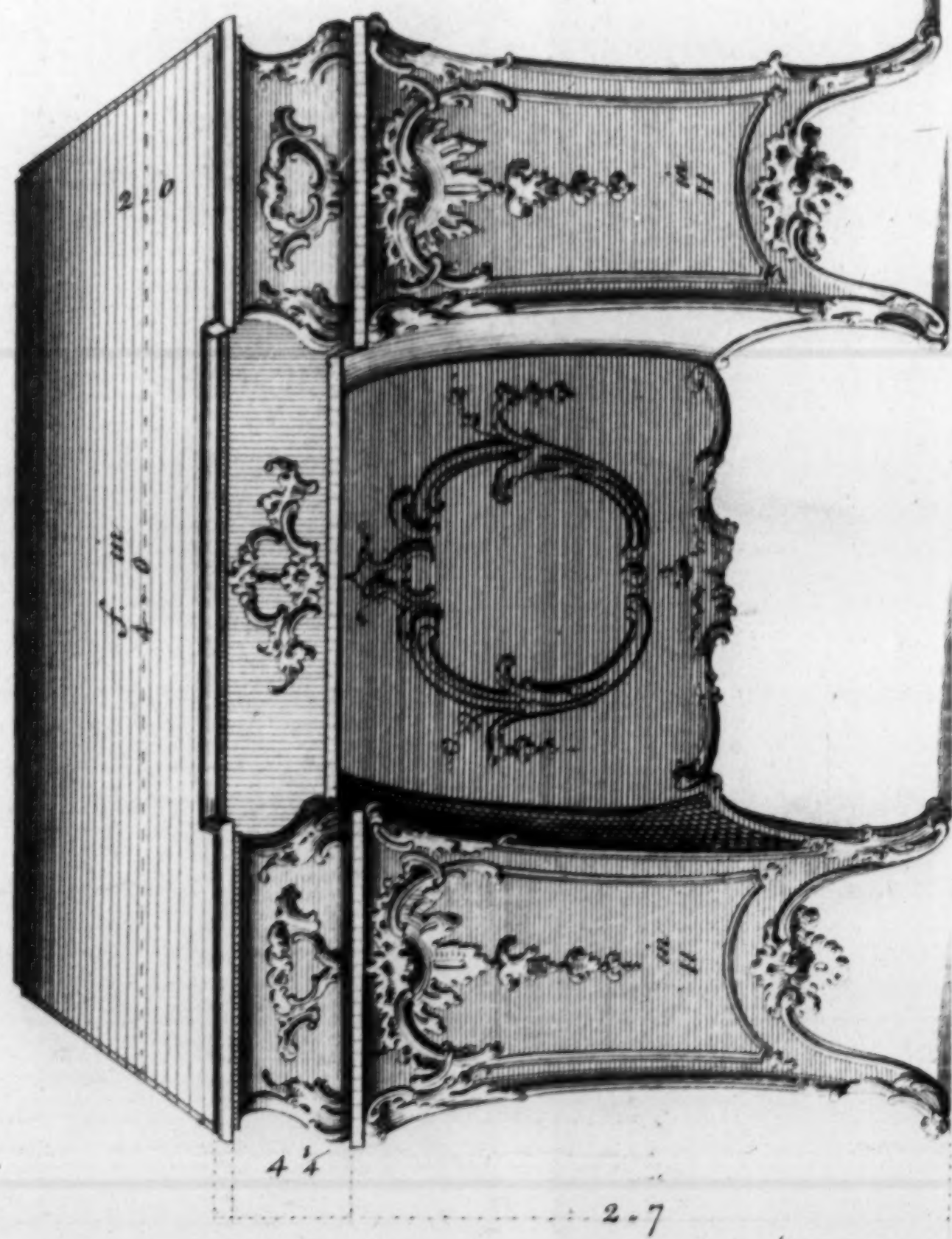
J. Chippendale inv. et delin.

Published according to Act of Parliament 1760.



Bureau Dressing Tables.

N° LXIII.

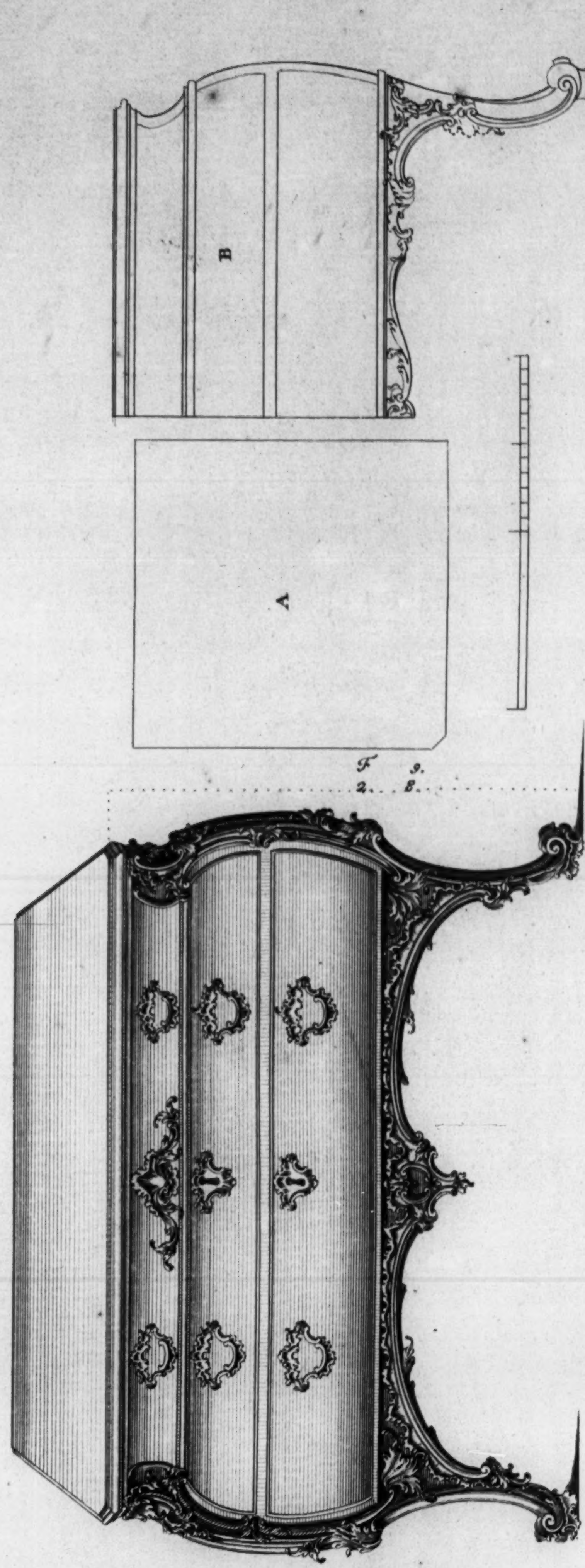


1. (Approuvé en 1760.)

Published according to Act of Parliament 1760.



French Commode Table.



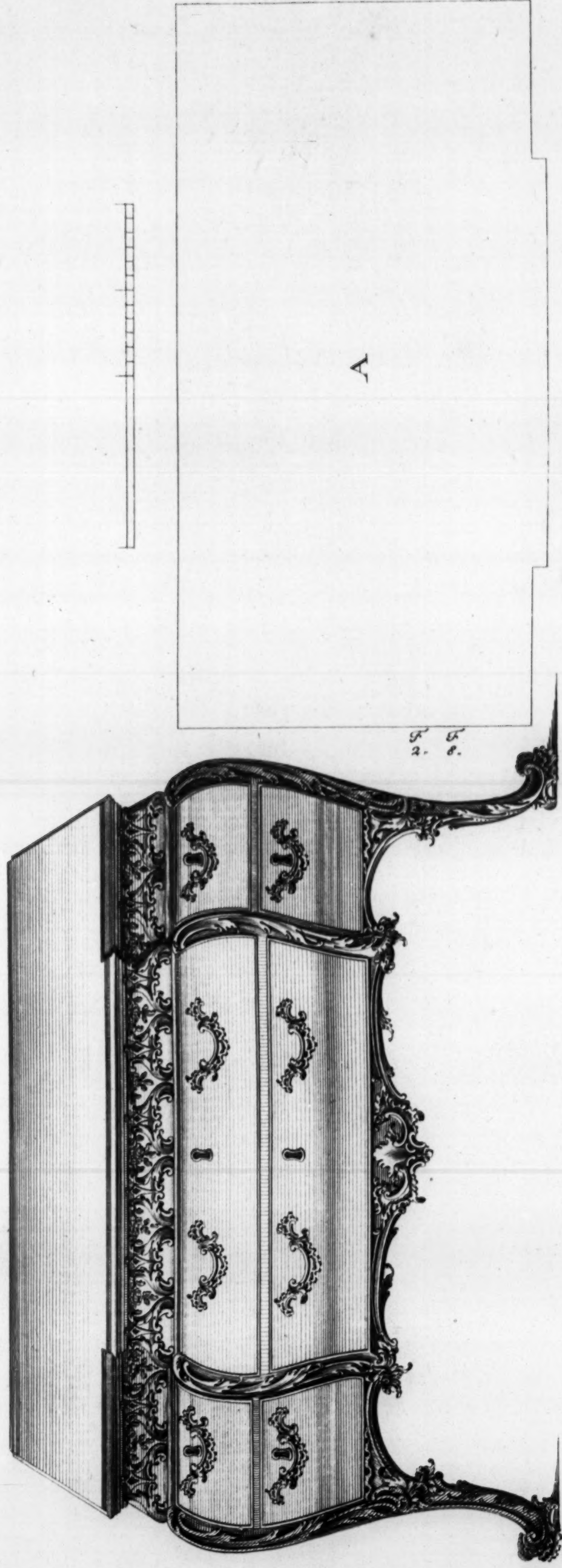
T. Chippendale inv. et del.

Pub. according to Act of Parliament 1753

Worthy sculpt



French Commode Table.



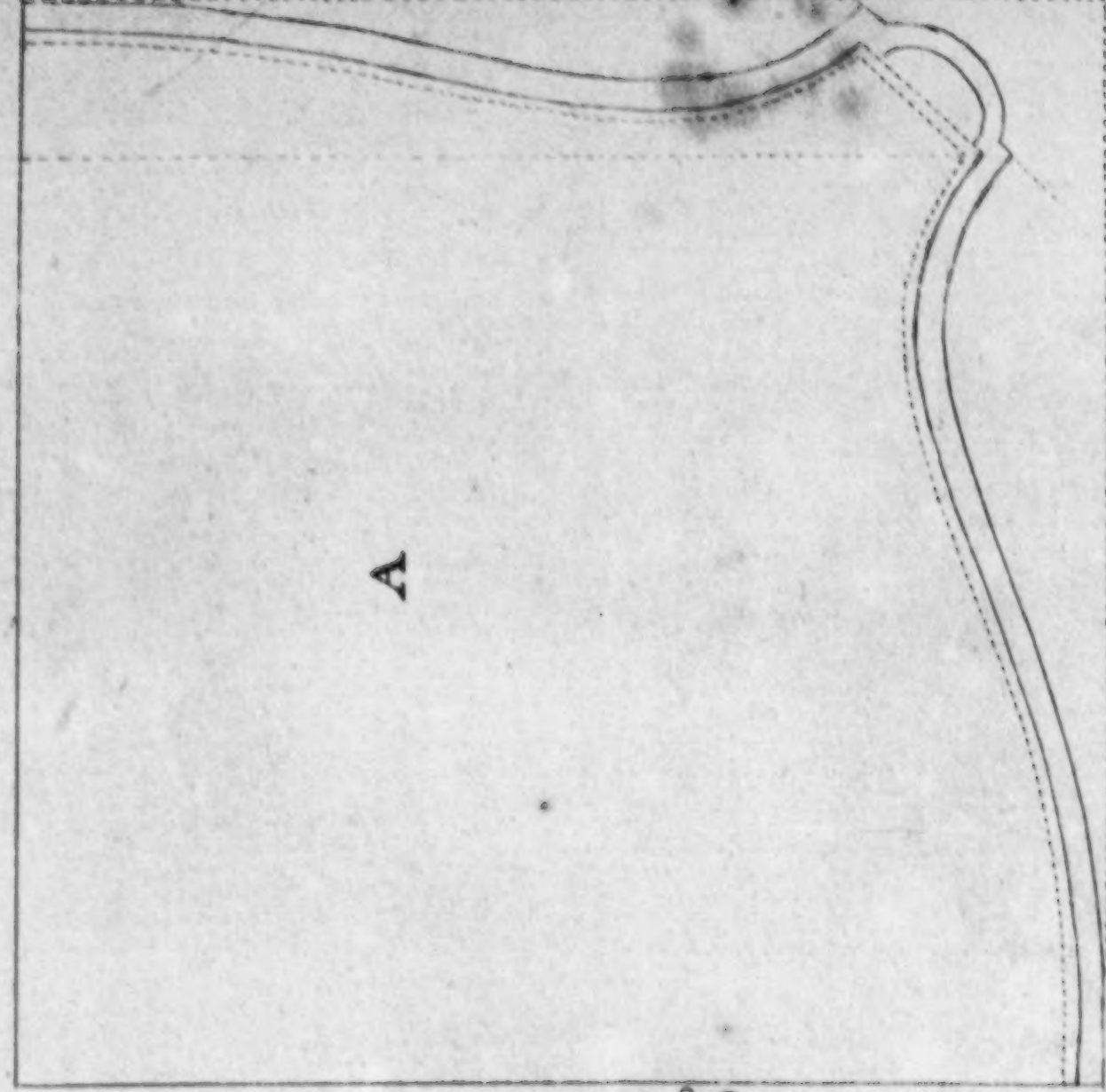
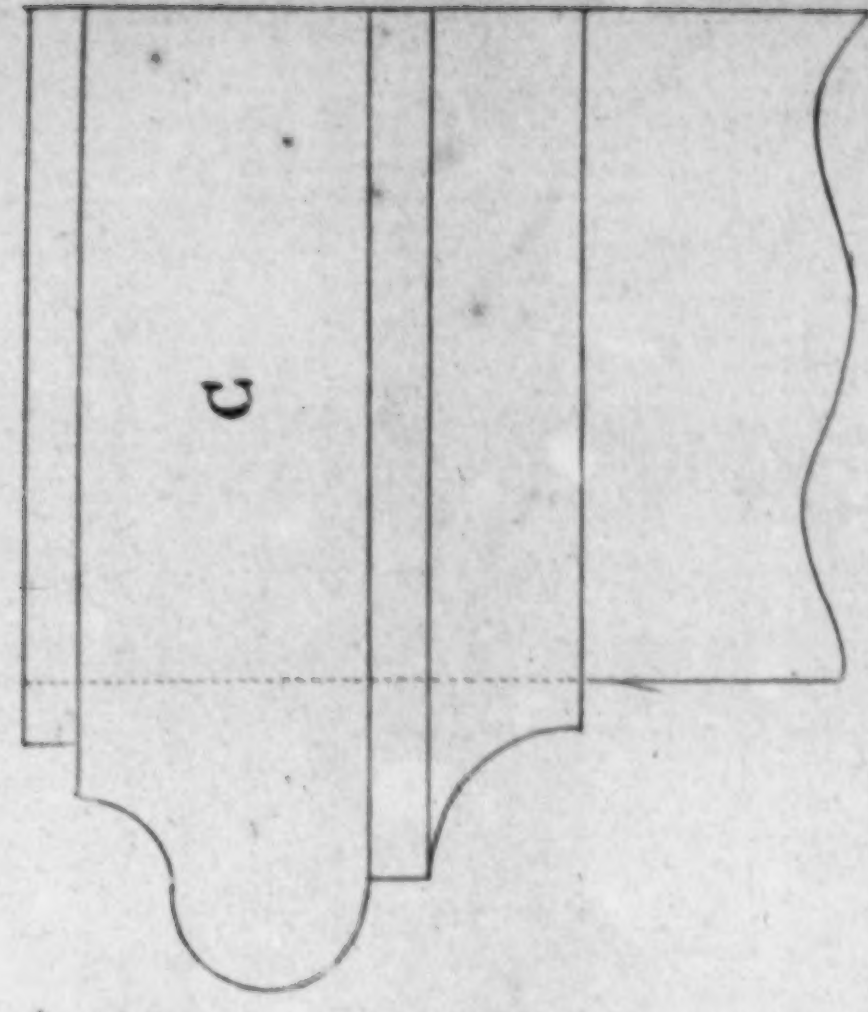
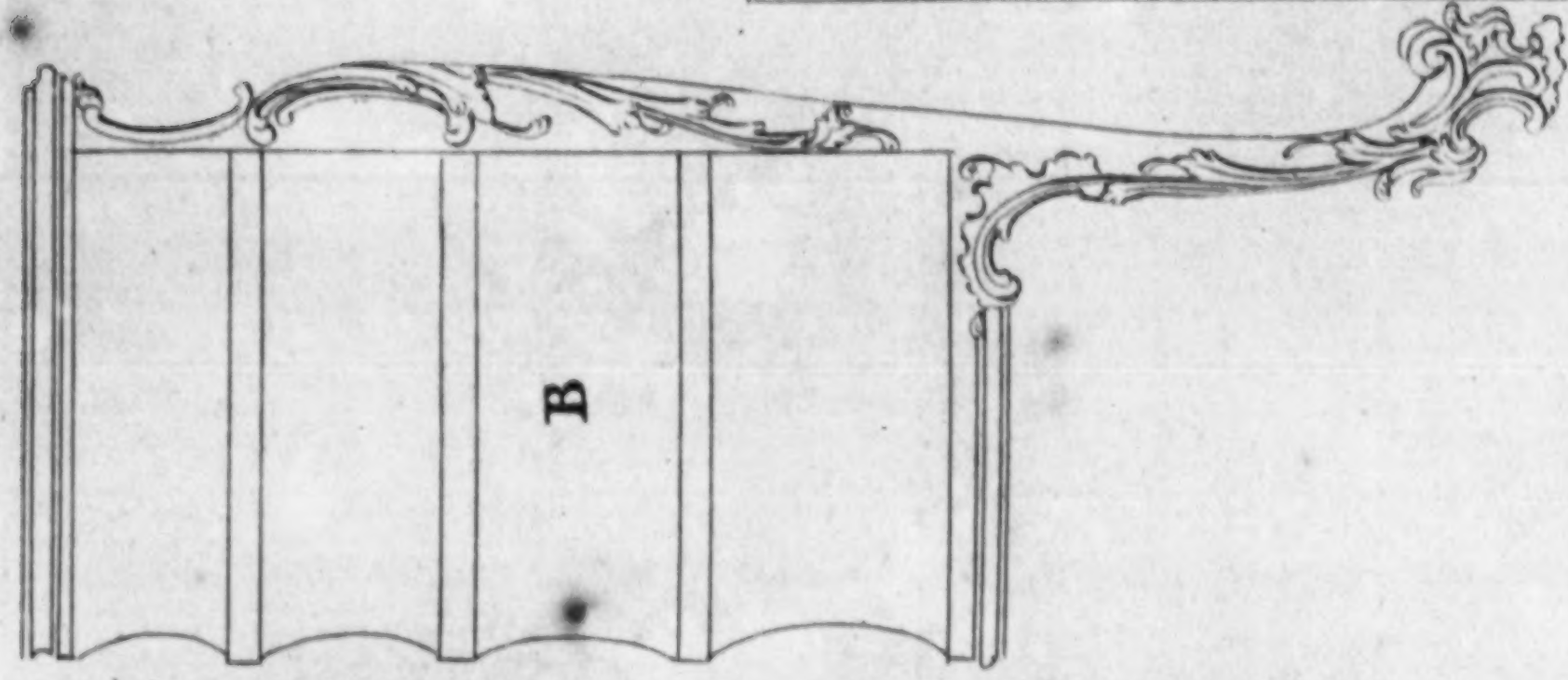
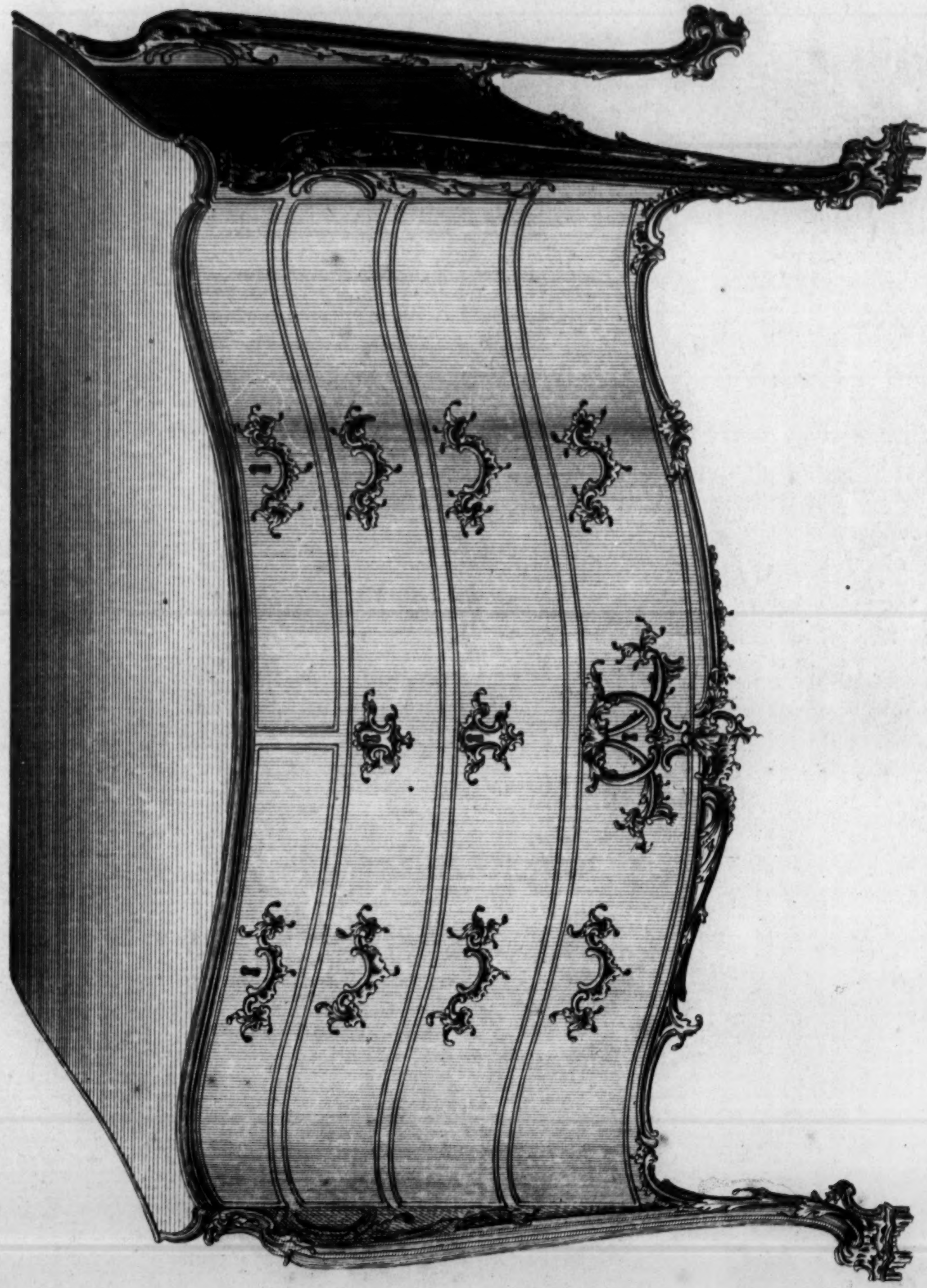
T. Chippendale inv^t. et del^t.

Pub^d. according to Act of Parliam^t. 1753

W. Darby sculpt^r.



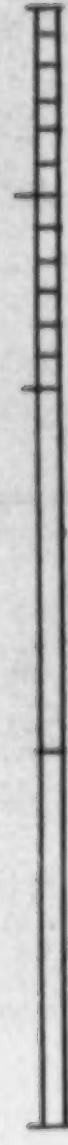
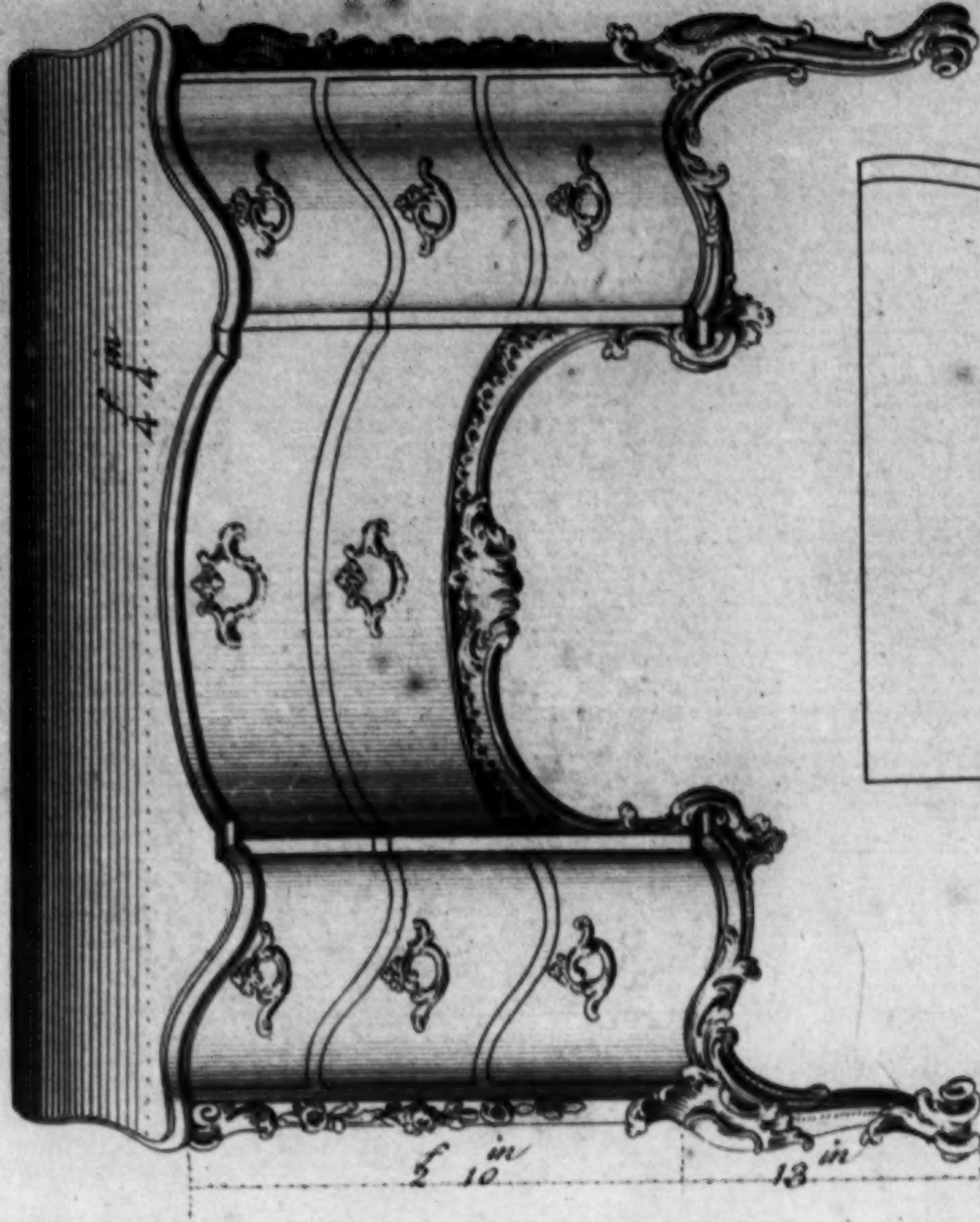
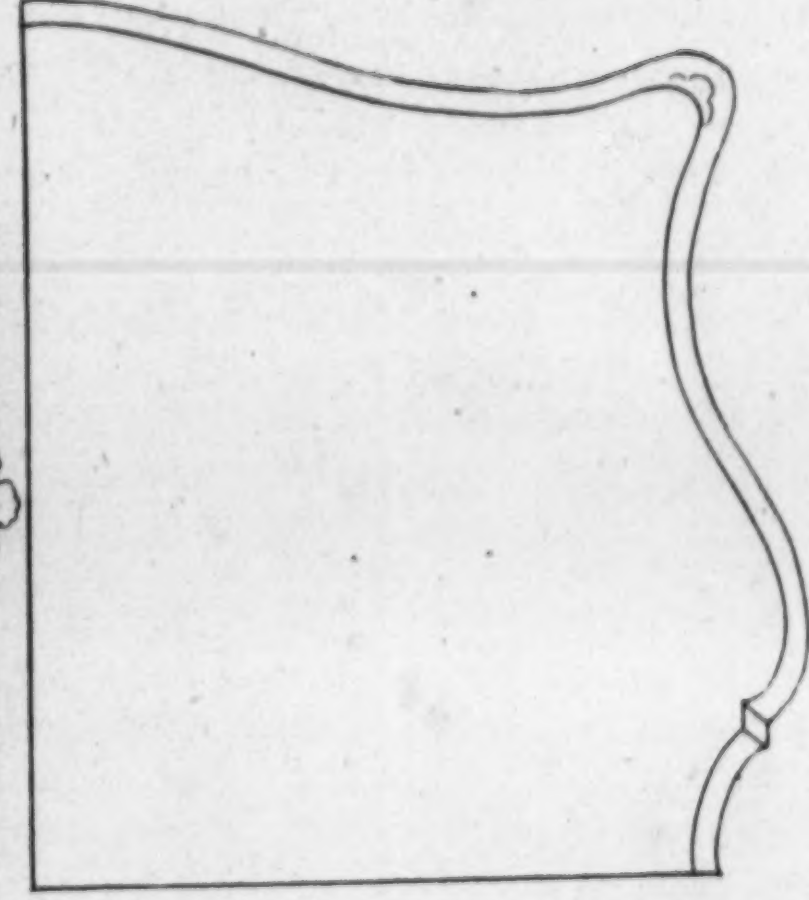
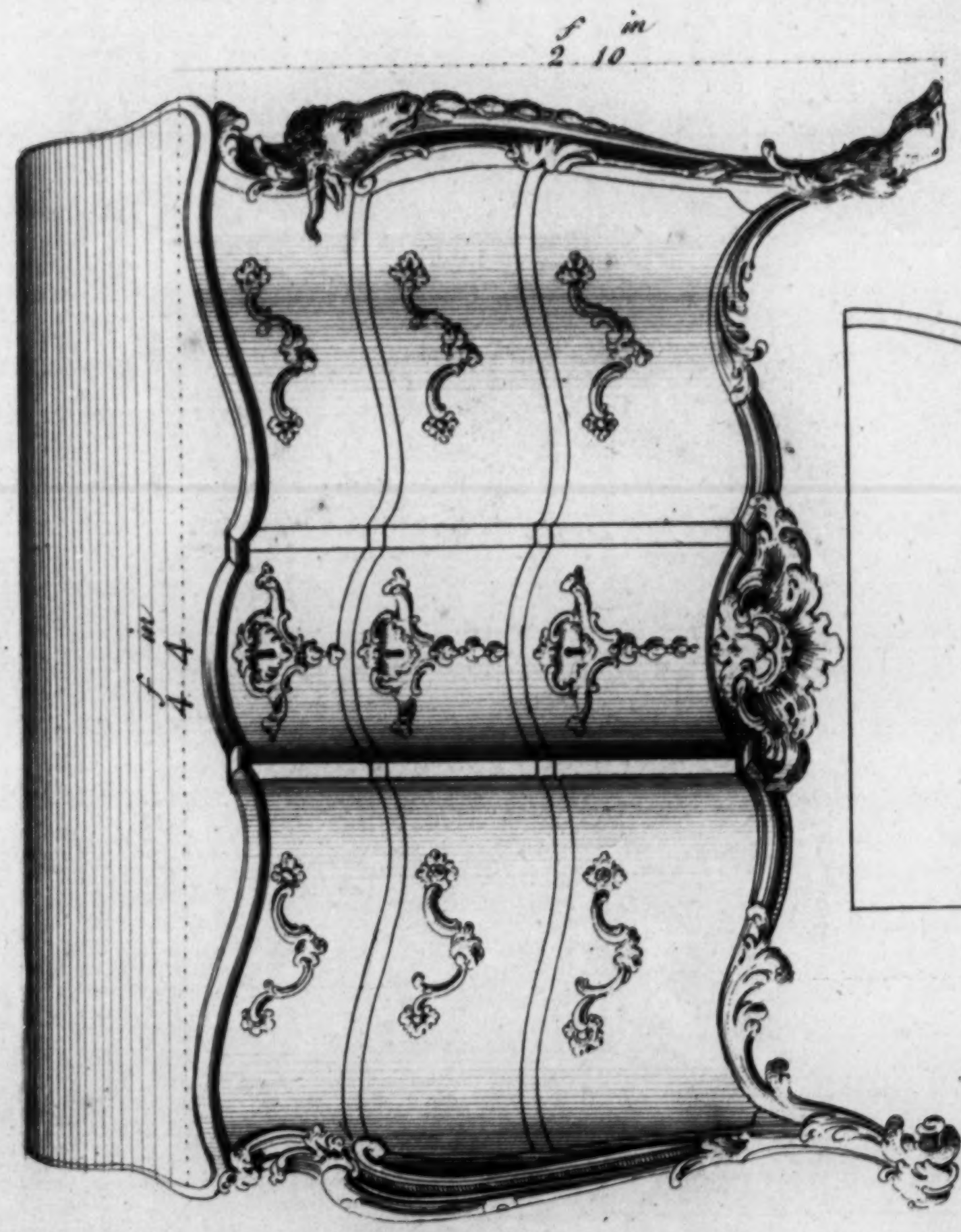
French Commode Table.





Two Designs of Commode Tables.

N^o. LXVII.



J. Chippendale inv. et delin.

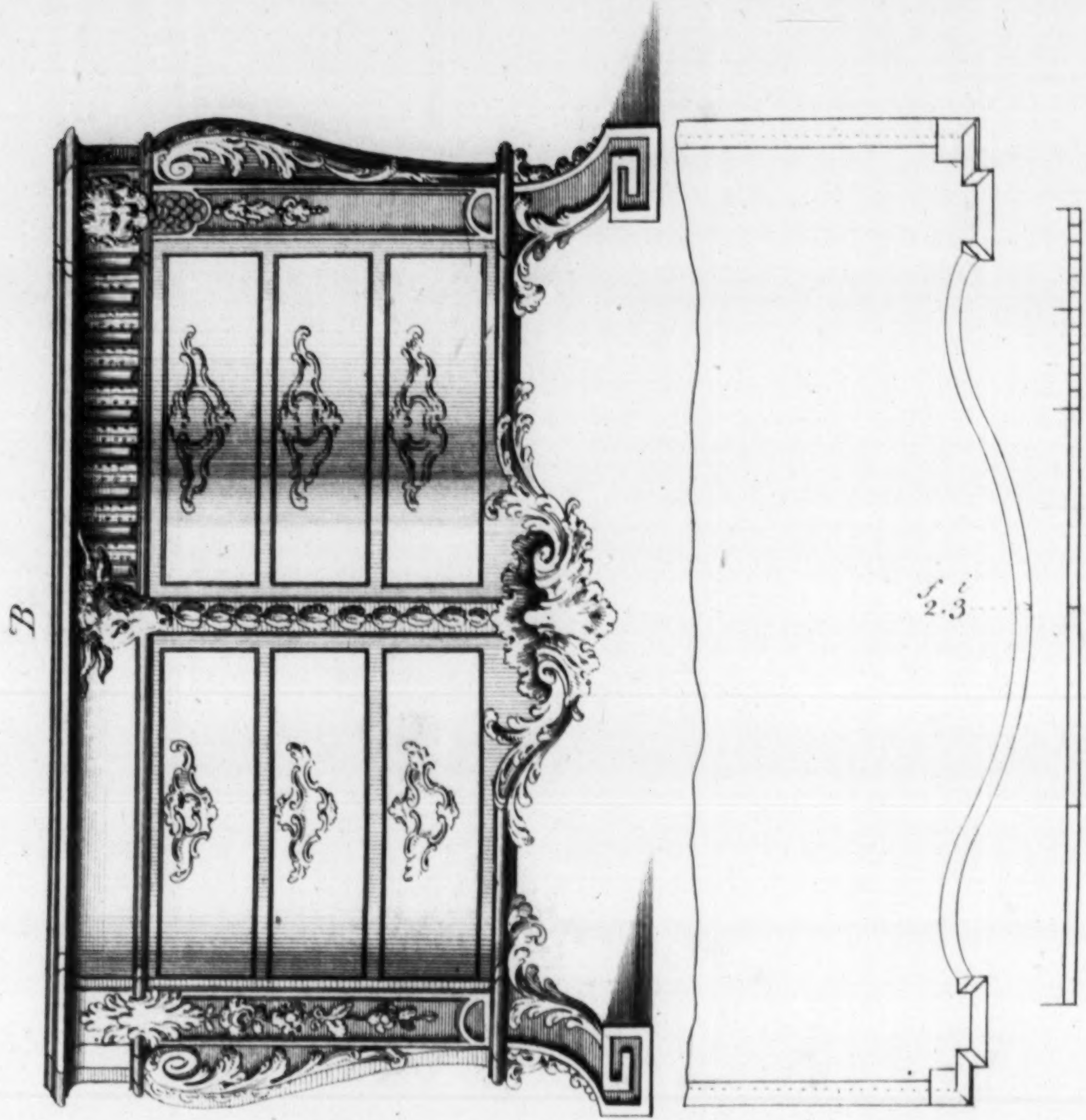
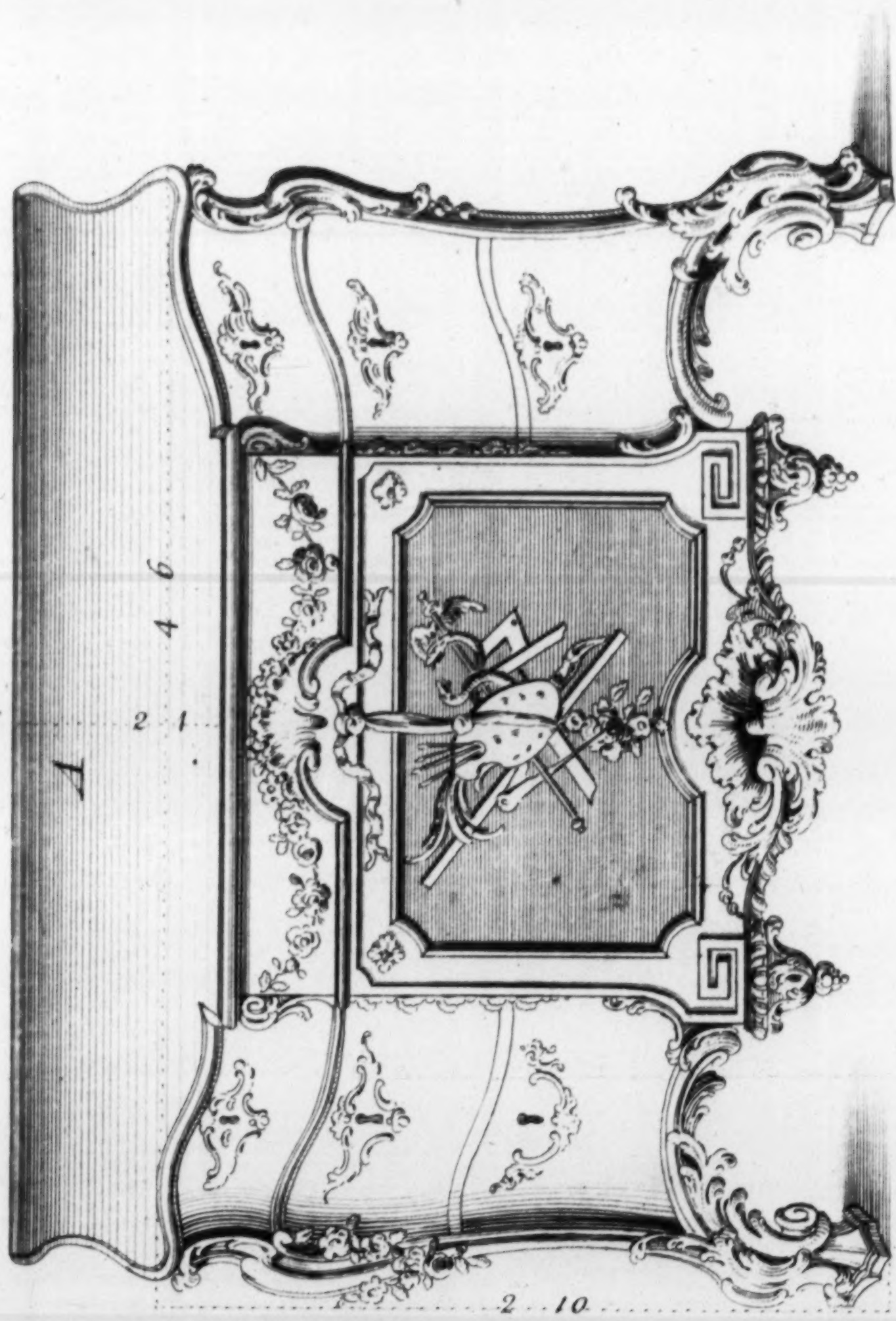
Published according to Act of Parliament, 1762.

W. Kirby Sculp.



A French Commode.

N° LXVIII.



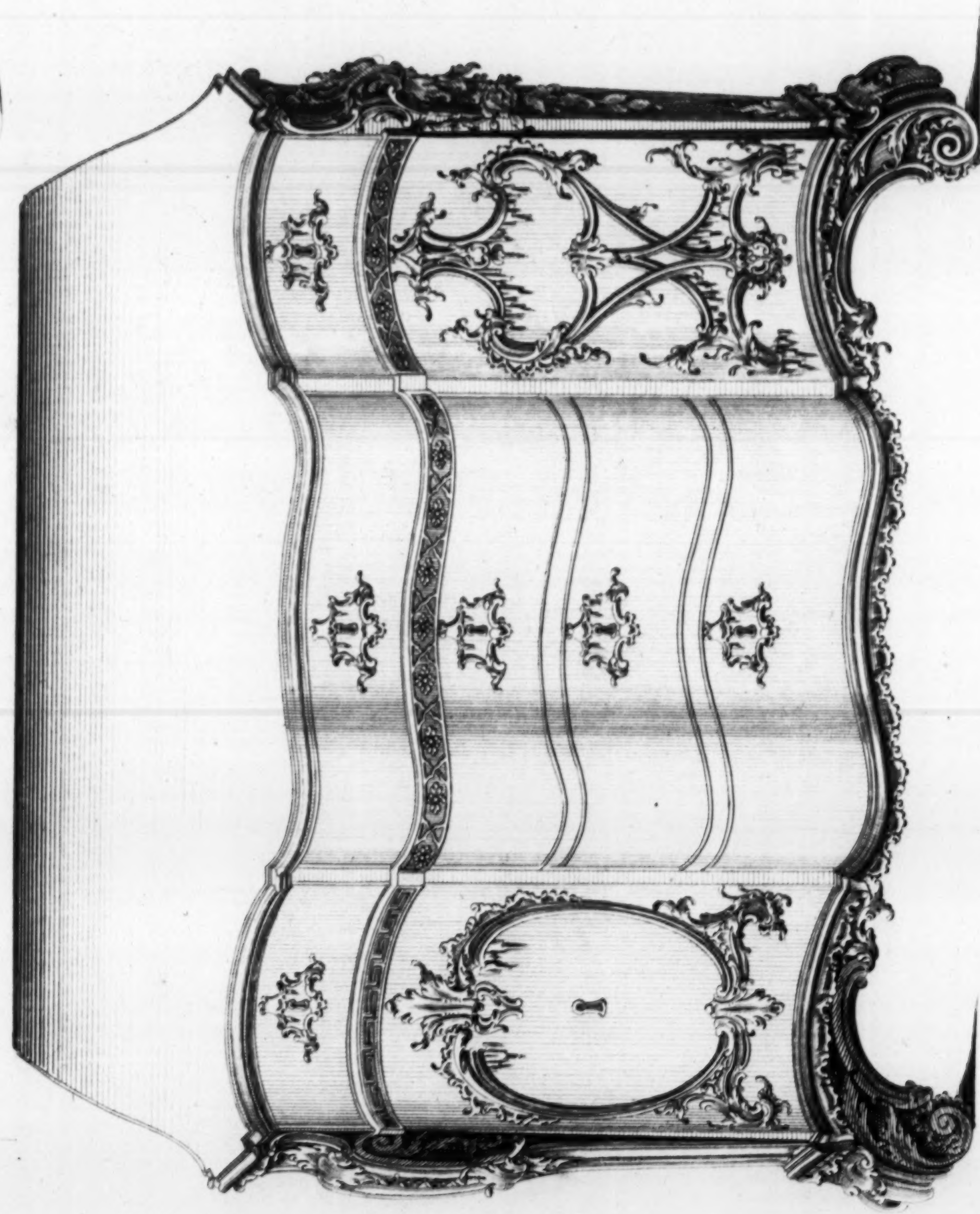
Ed. Chippendale inv^t et delin^r.

Published according to Act of Parliament 1762.

W. D. & J. S. Sculps.

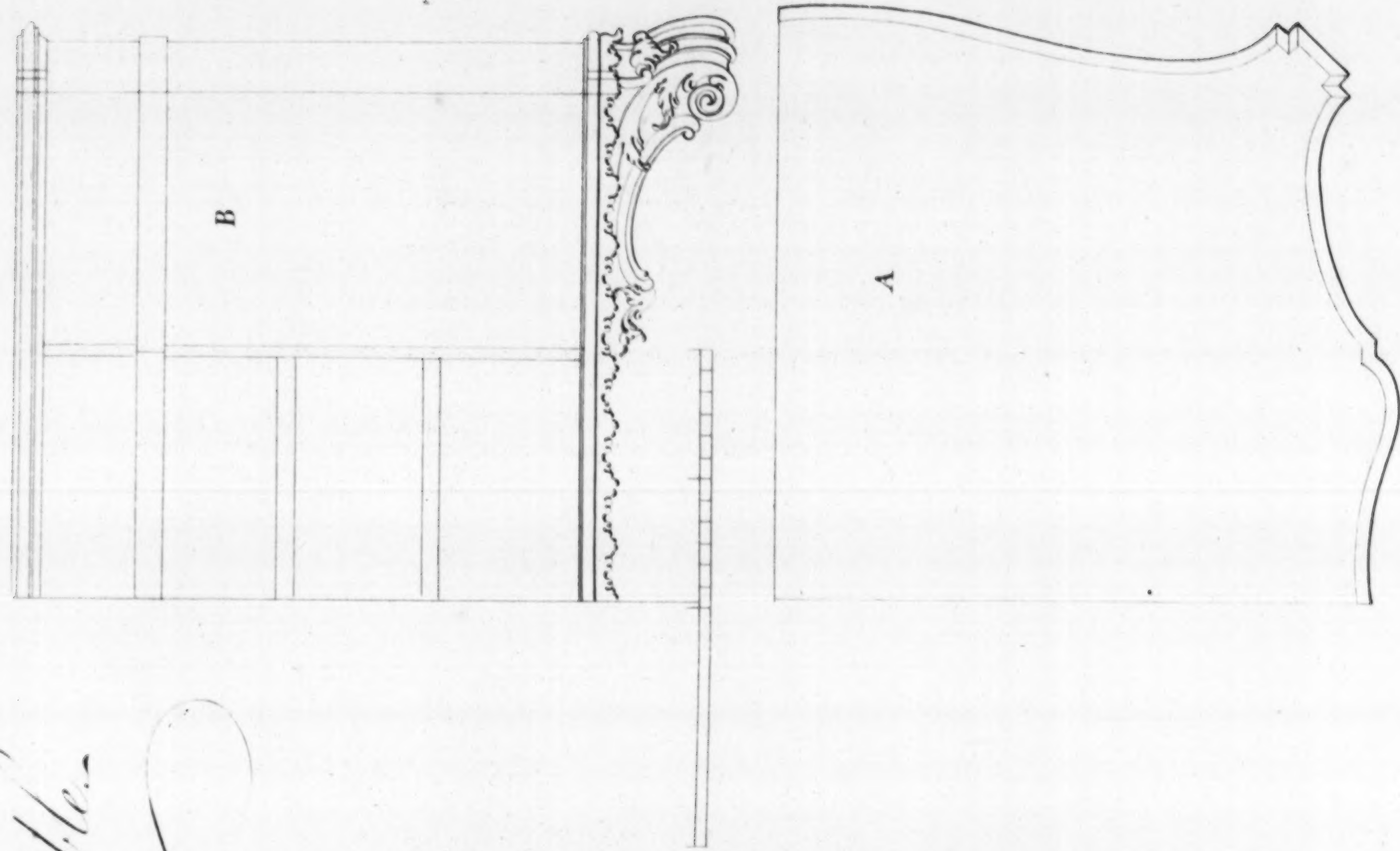


French Commode Table.



T. Chippendale inv^t et del^t

Publ. accord to Act of Parl^t 1753

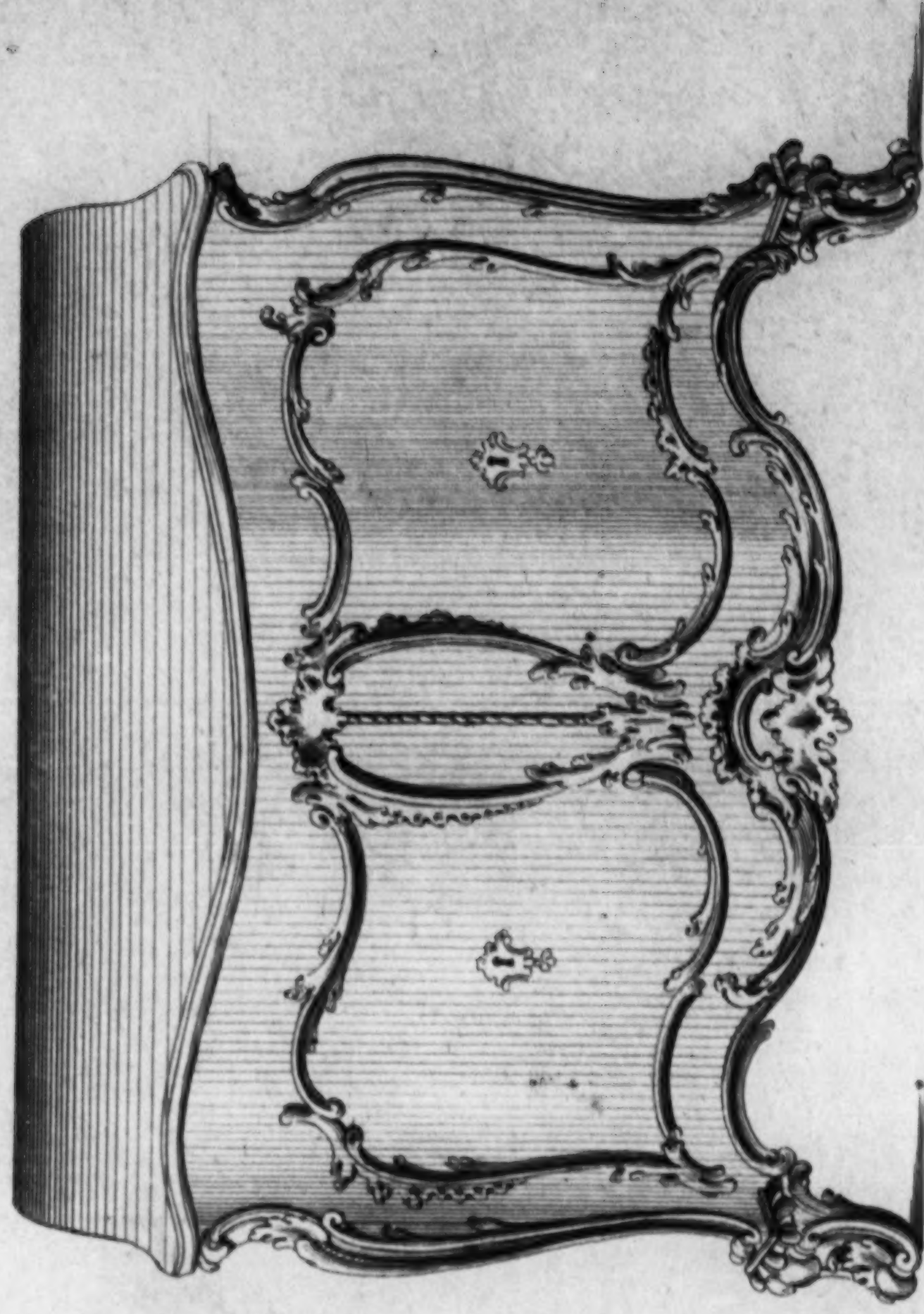
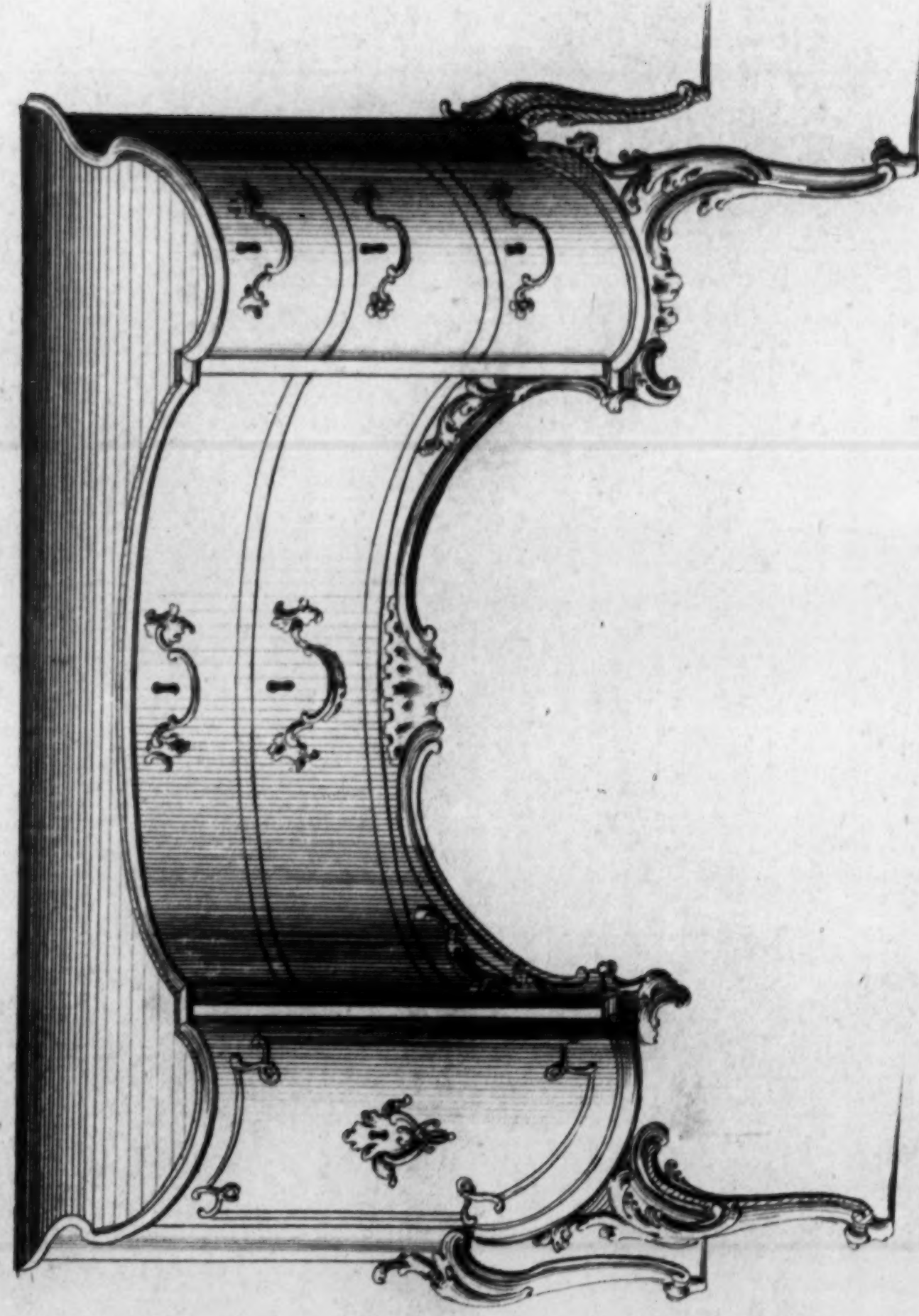


Marly sculpt



Commode Tables.

N^o. LXX.



J. Suppendale inv. et delin.

Published according to Act of Parliament 1760.

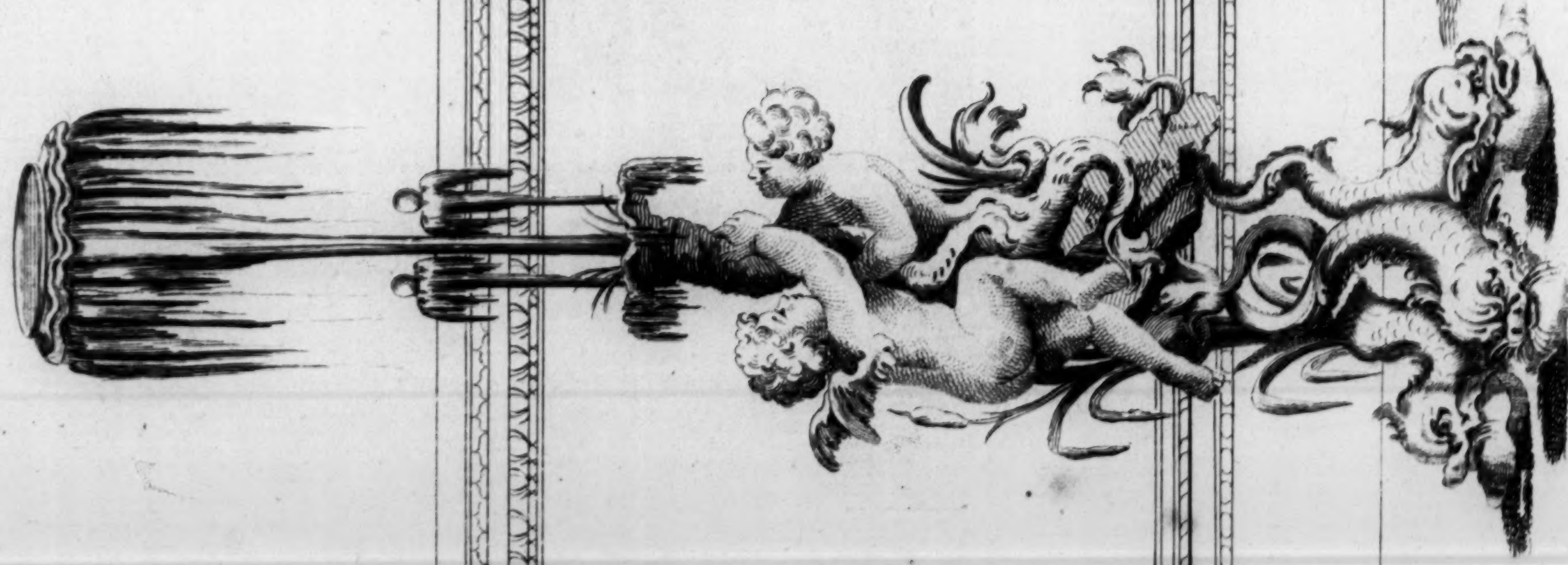
W. D. Sculp.



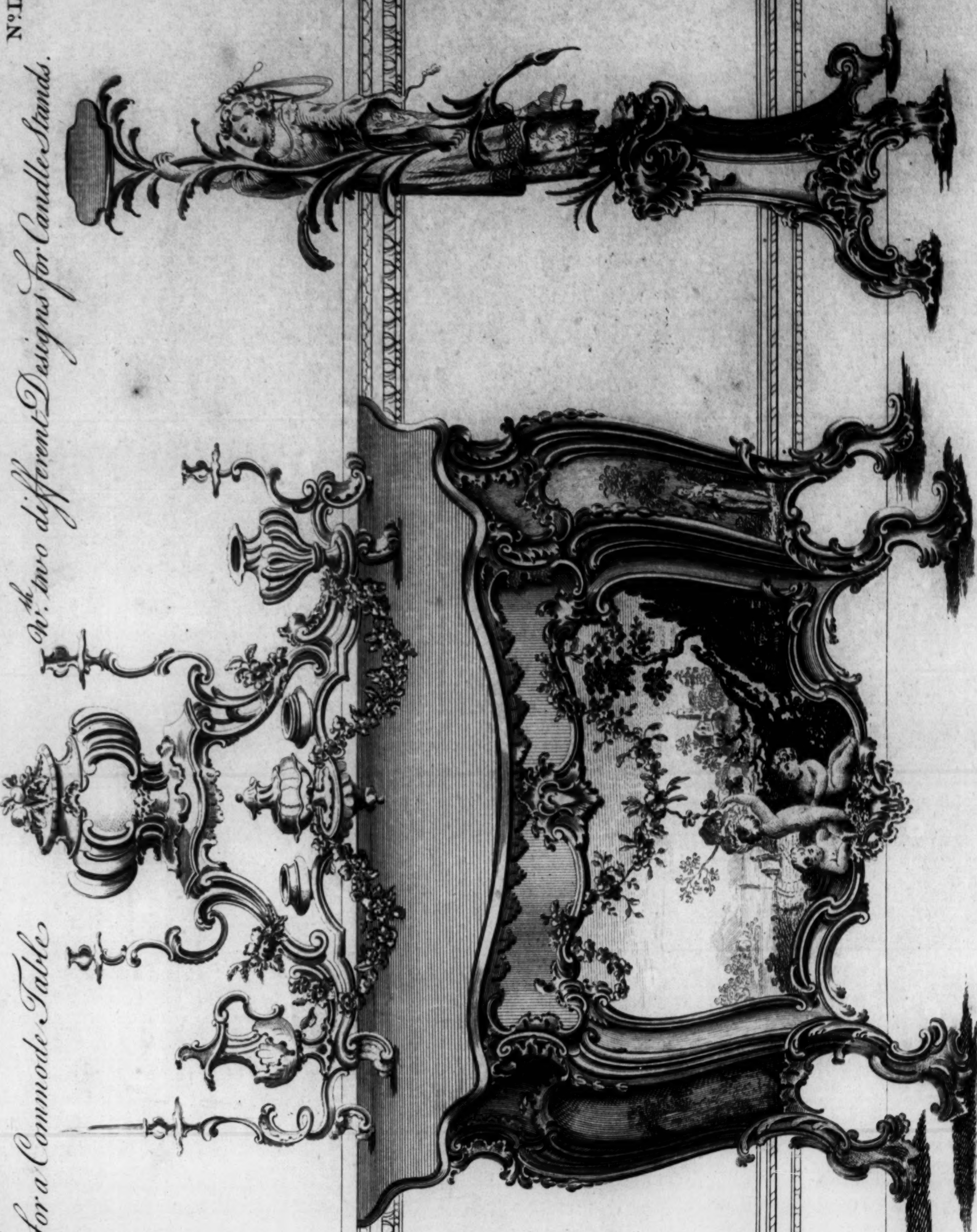
A Design for a Commode Table

No. two different Designs for Candle Stands.

N^o LXI.



J. Chippendale inv. et delin.

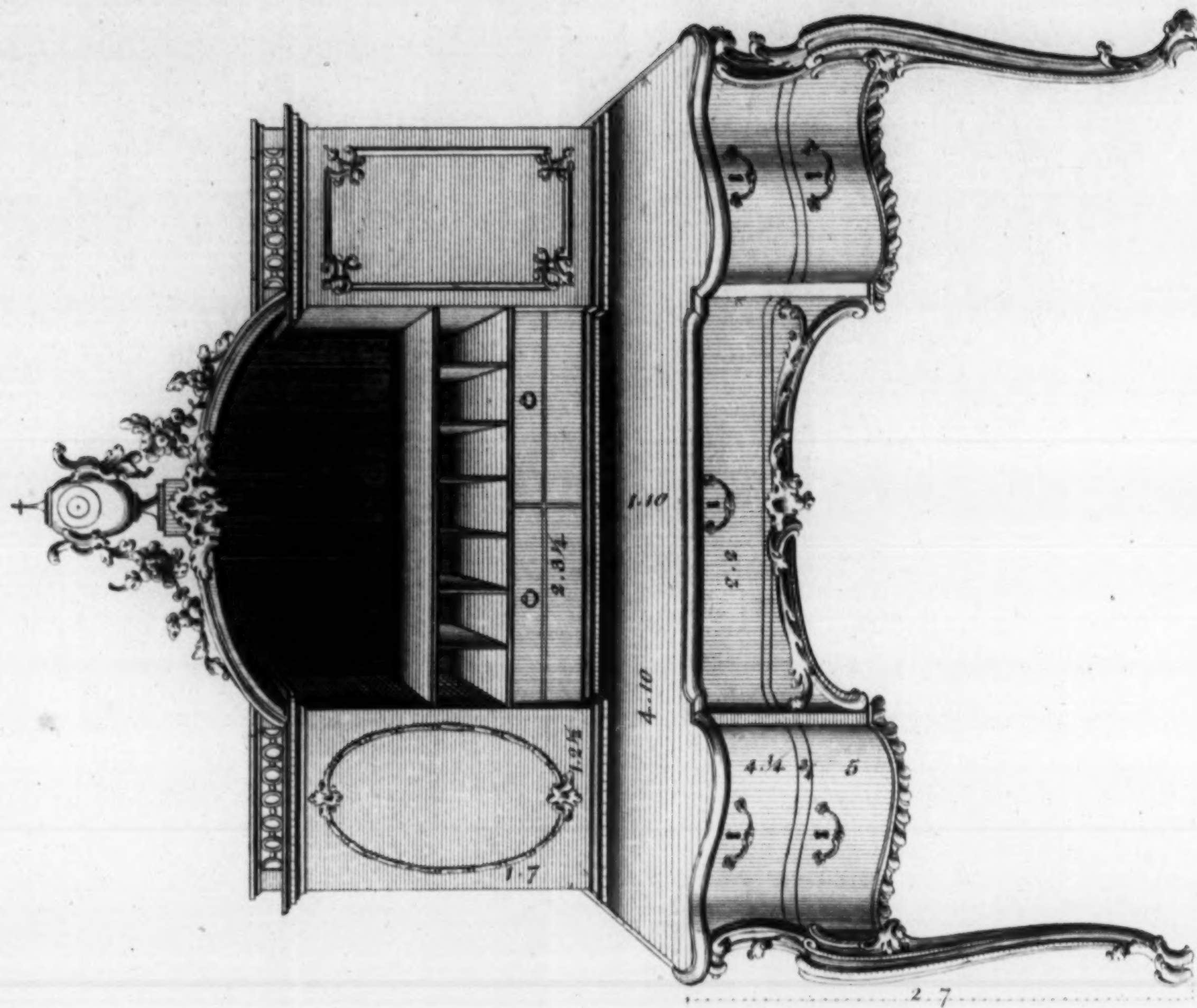
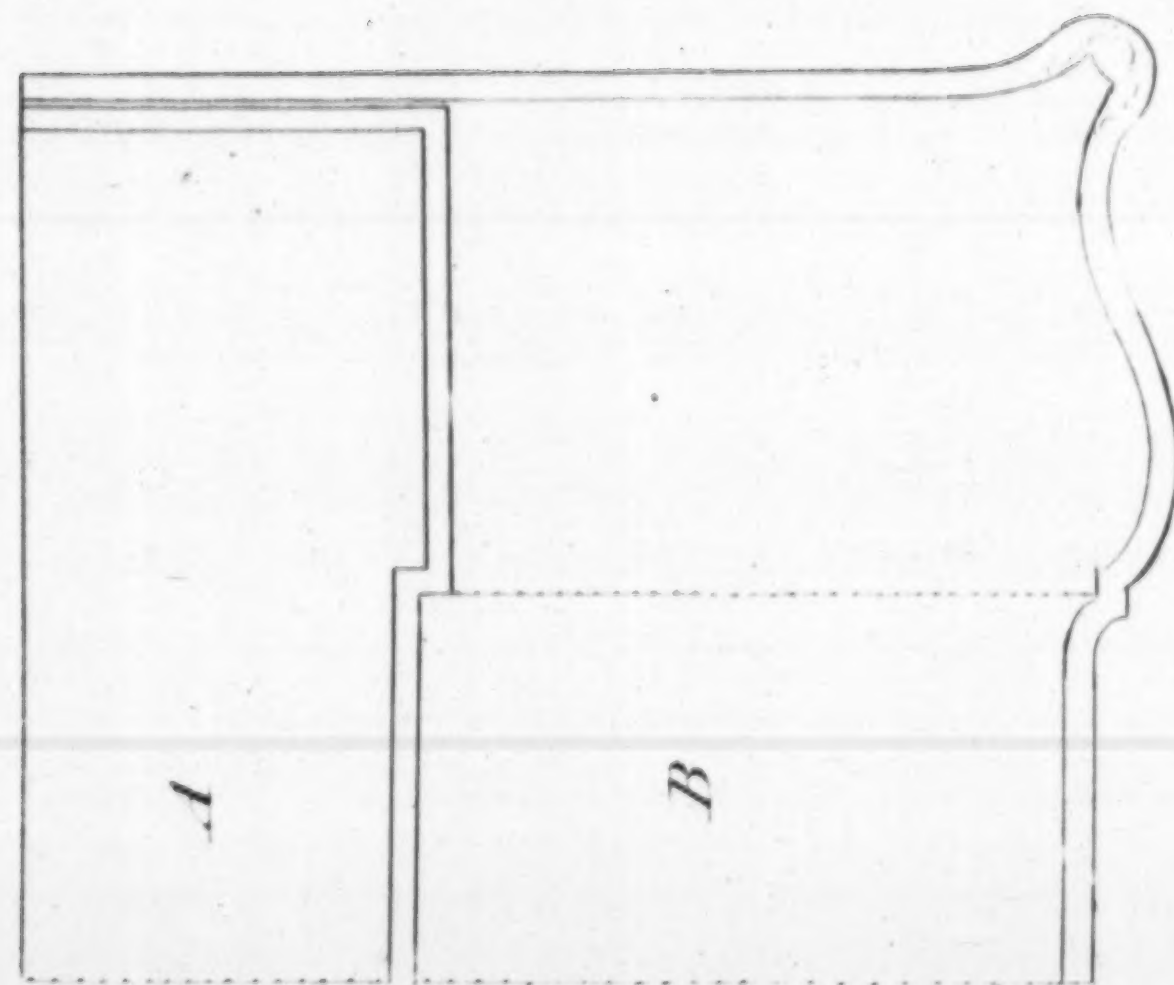
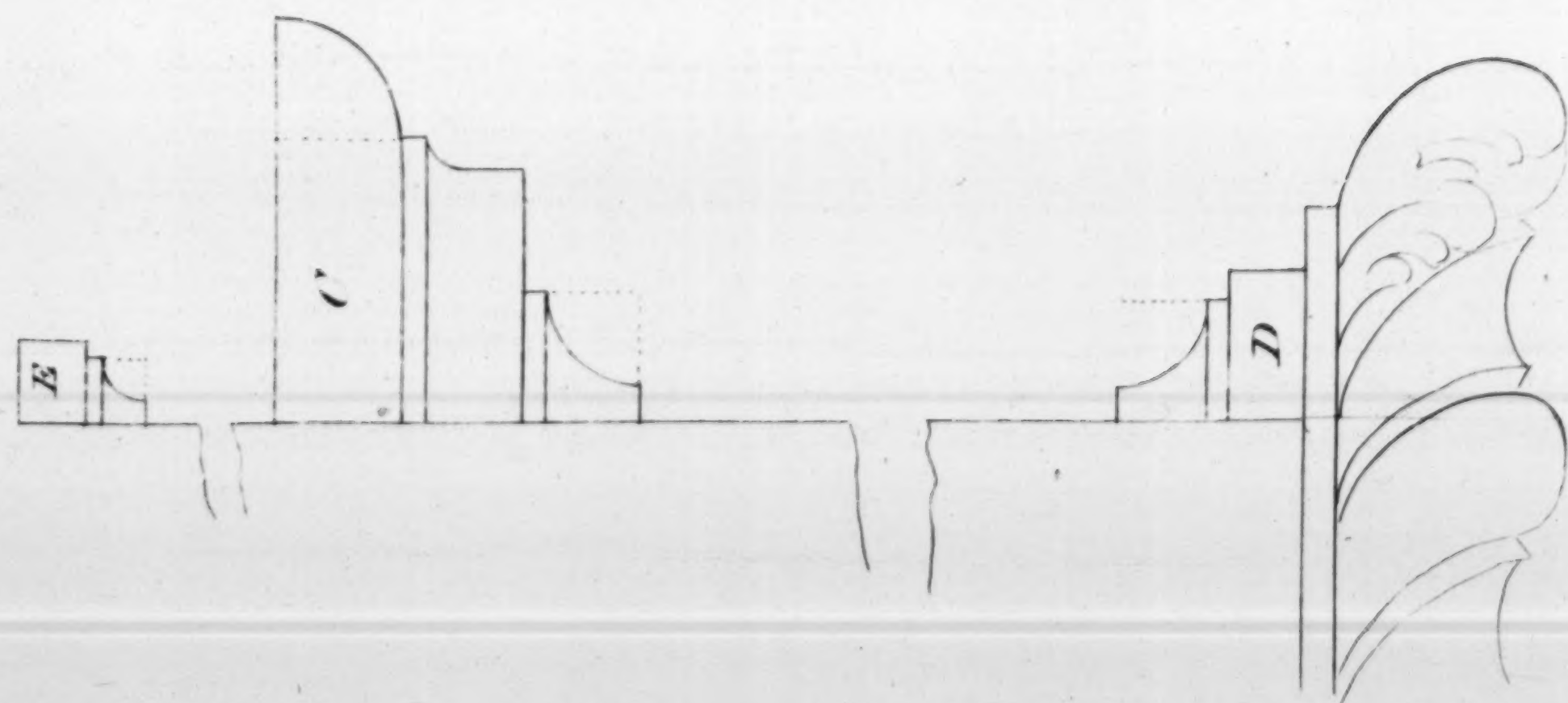


Published according to Act of Parliament 1761.

W. Foster Sculp.



A Writing Table

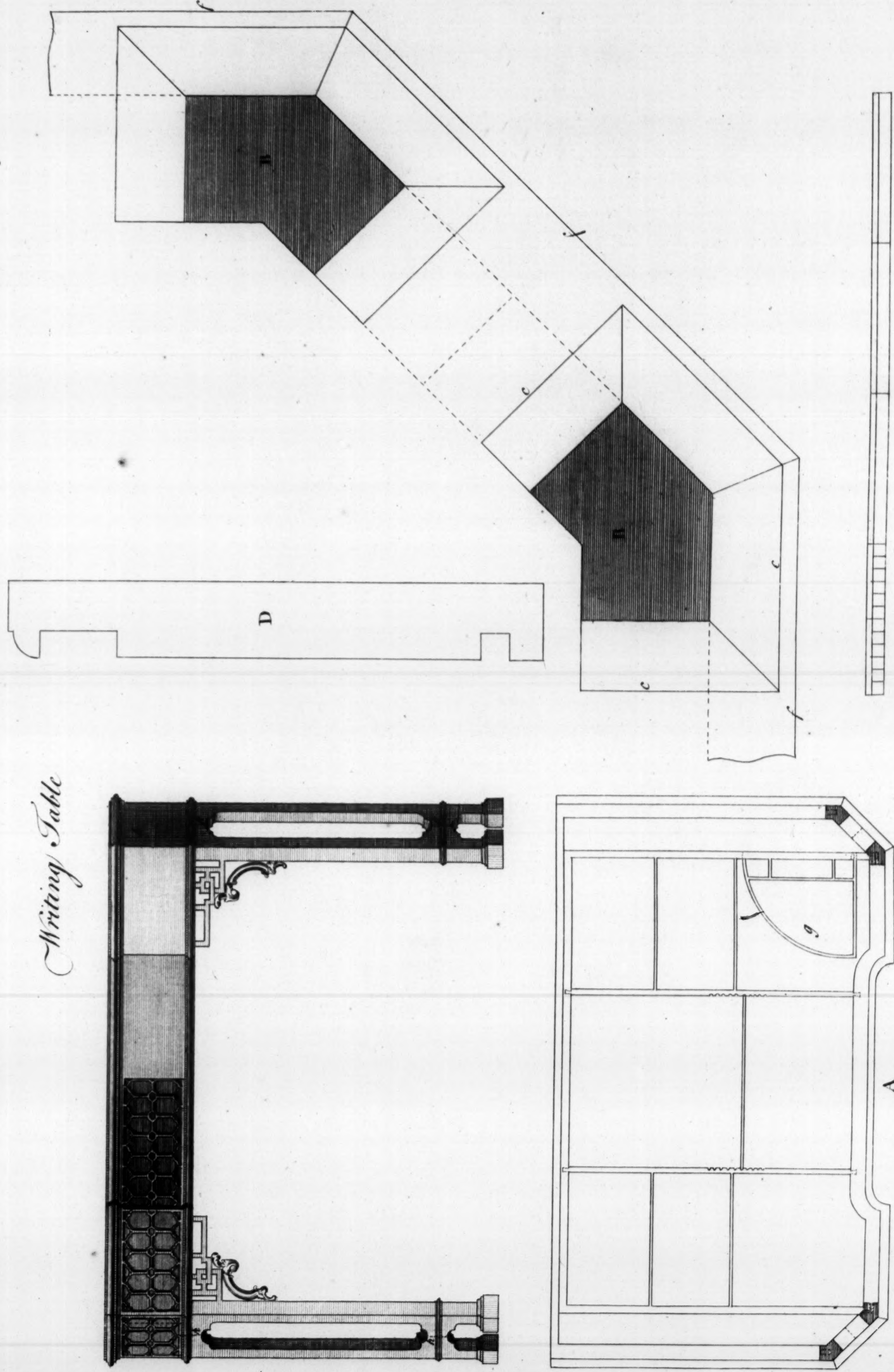


Deposited in the office of the

Published according to Act of Parliament 1760.



Writing Table



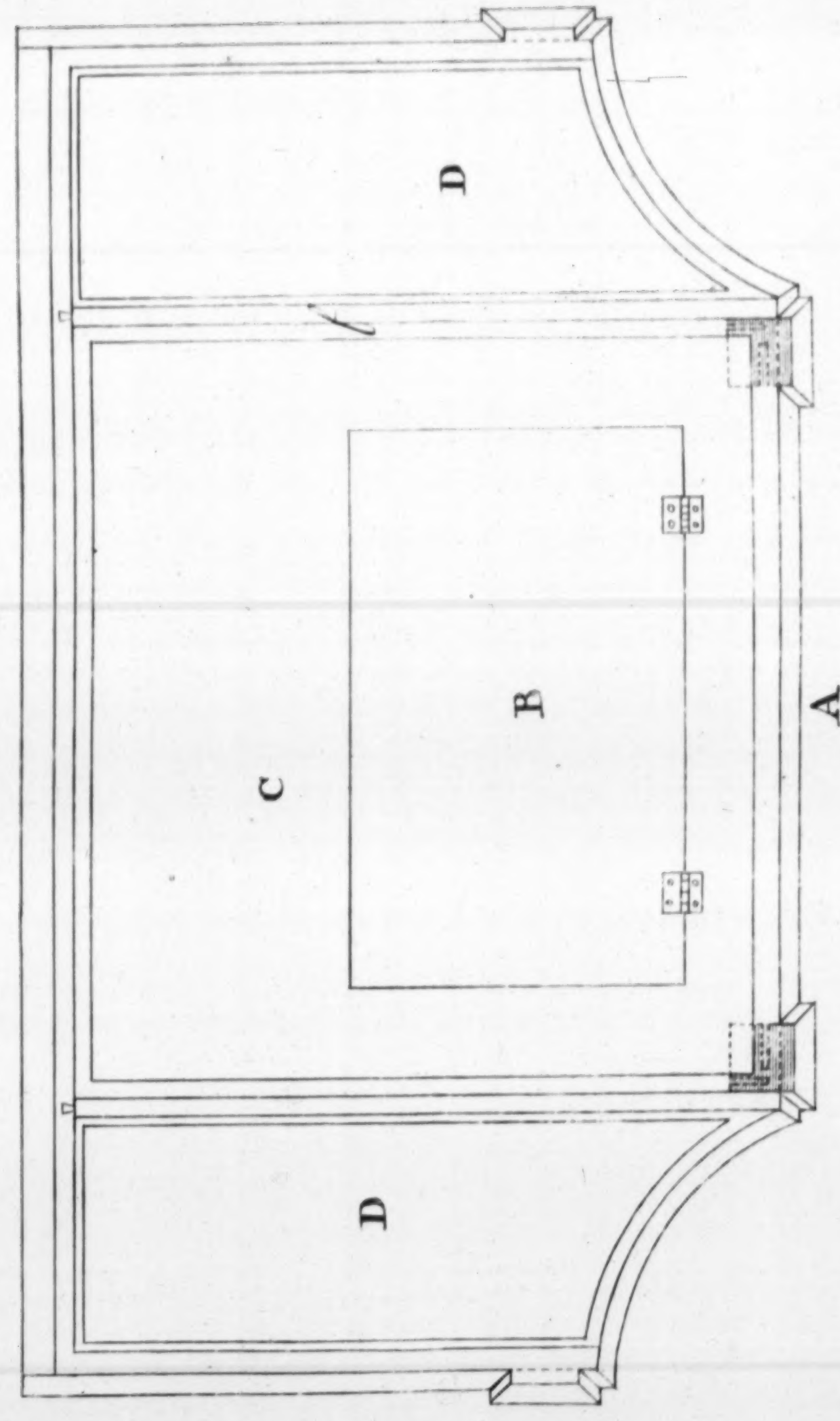
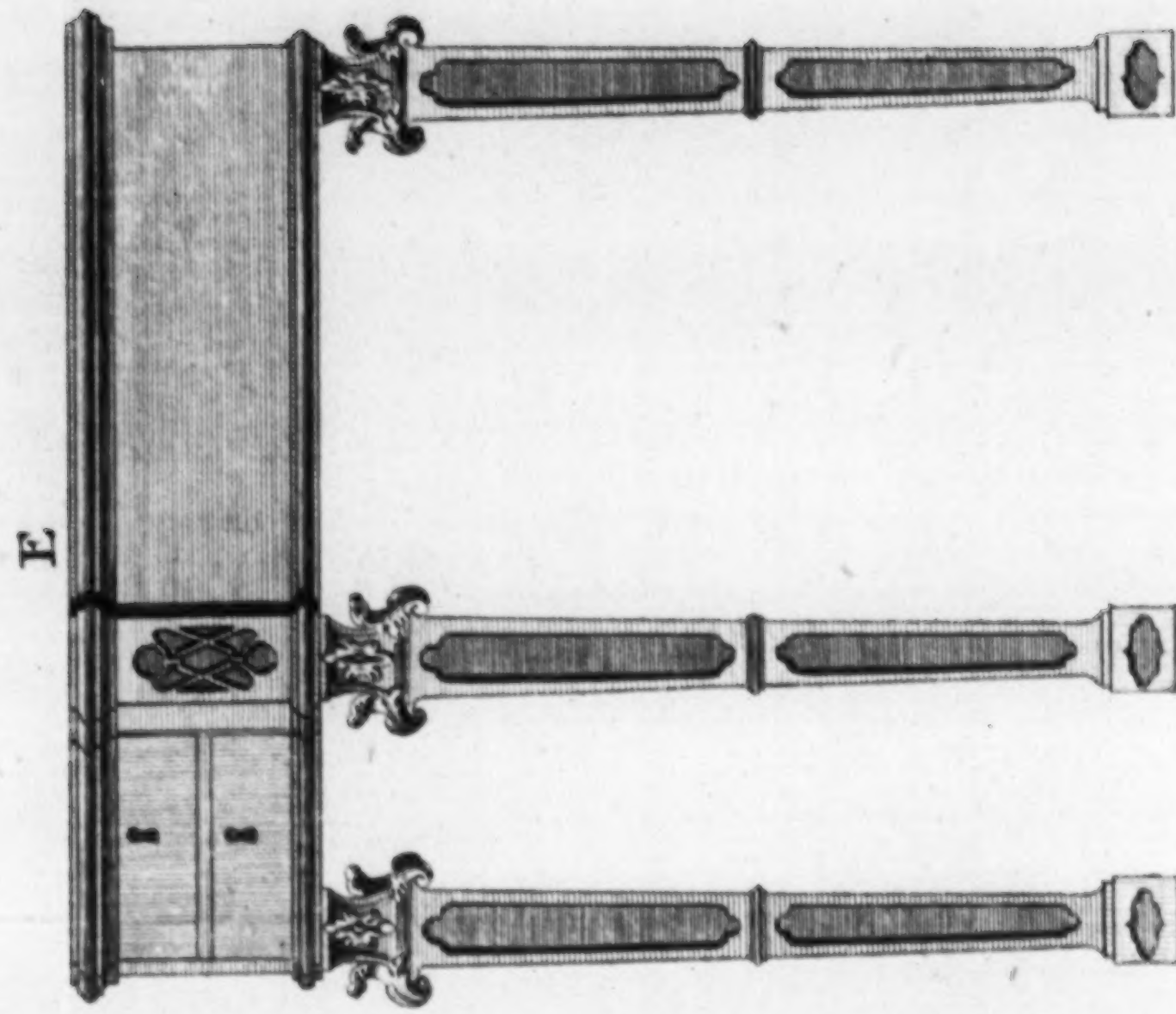
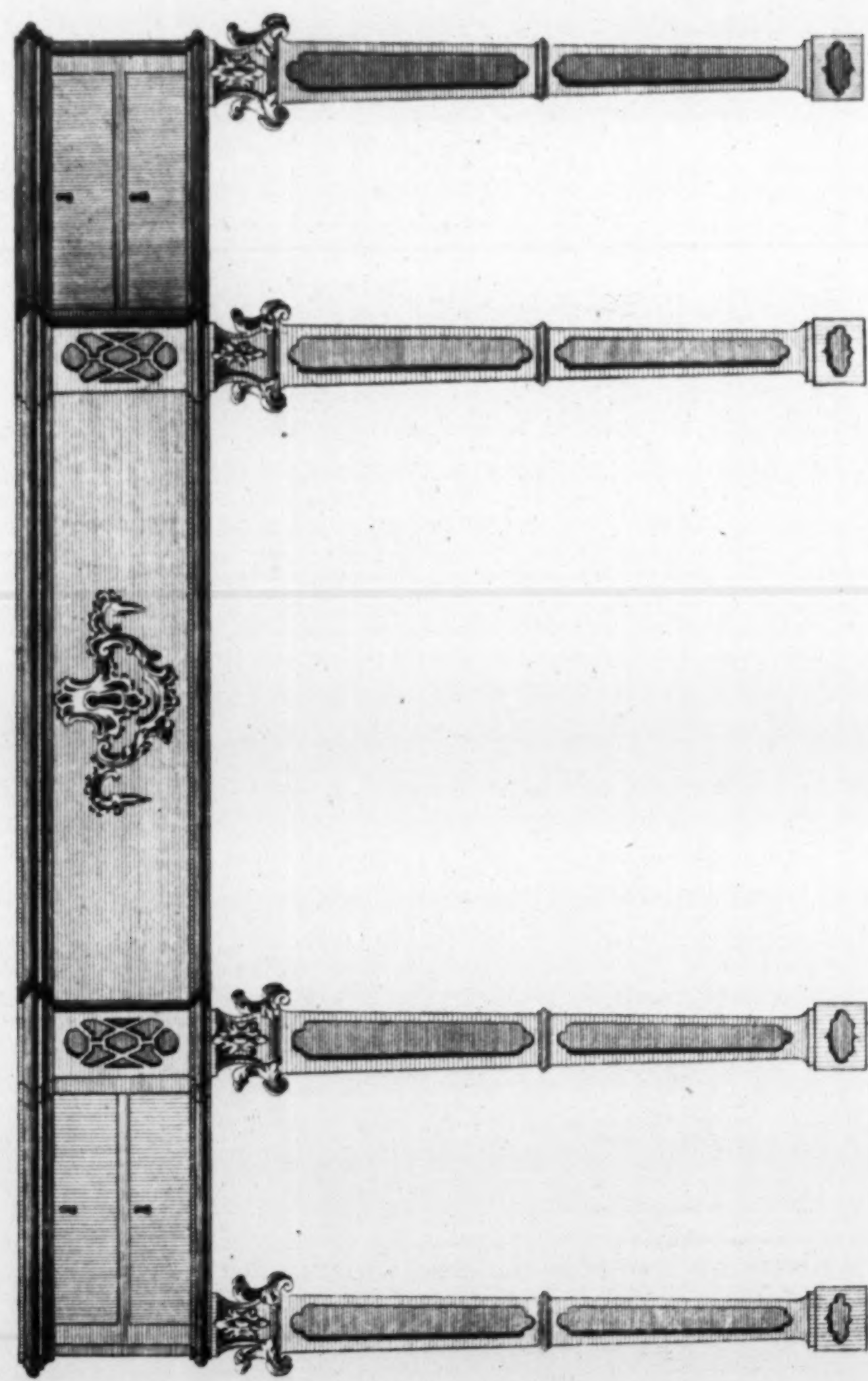
T. Chippendale inv. et del.

Pub. according to Act of Parliament, 1753.

T. Müller sculp.



Writing Table.



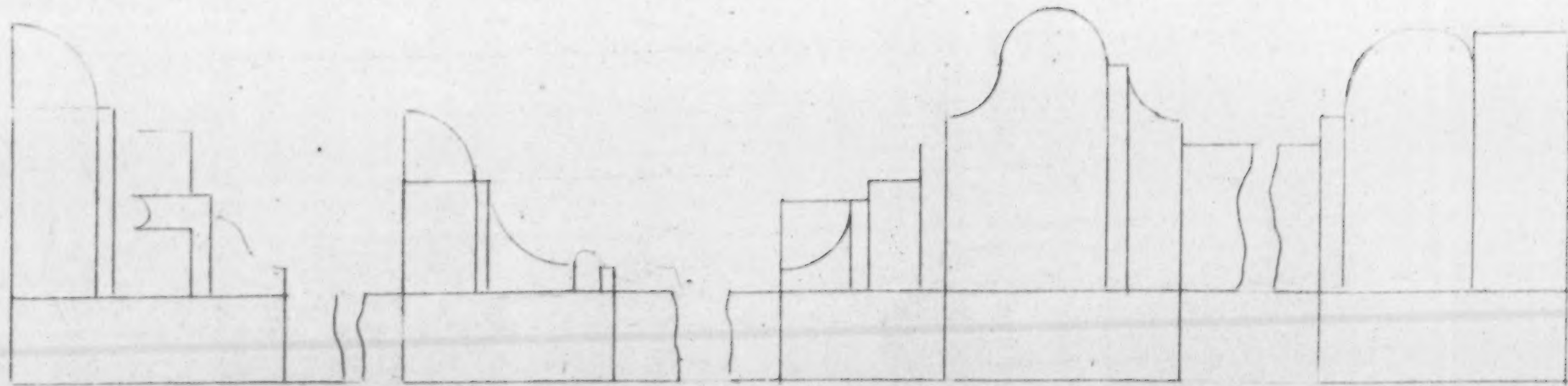
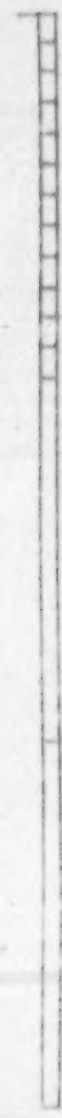
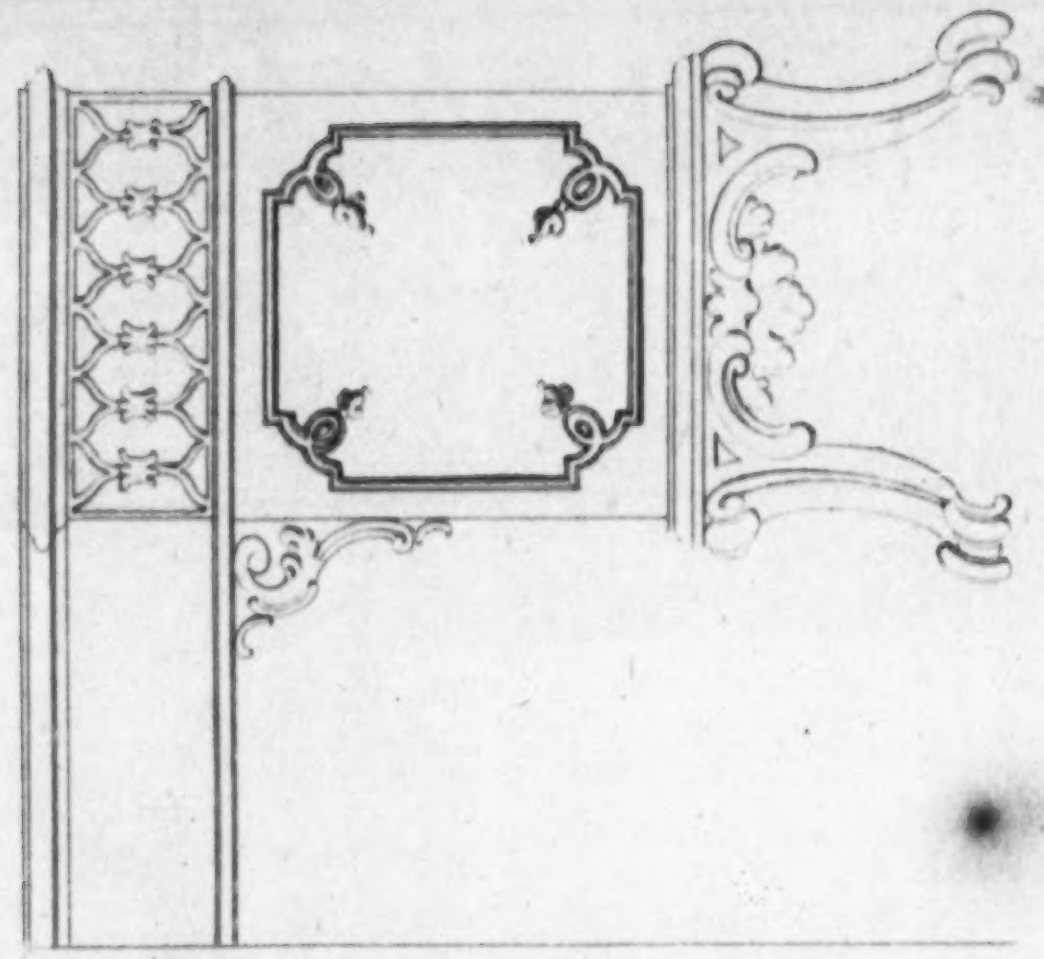
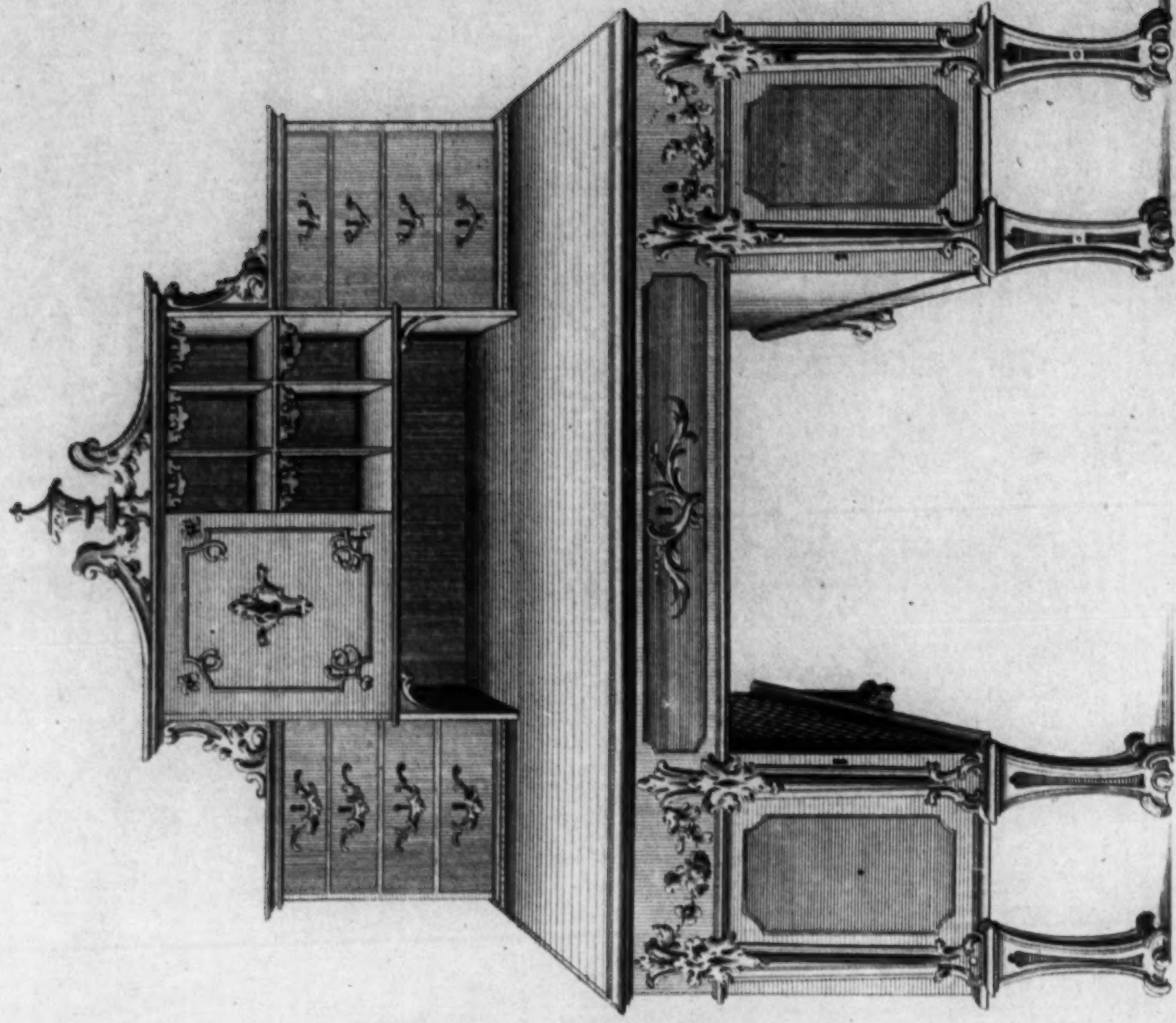
J. Müller sculp.

Pub. d. according to list of Parliament 1753.

T. Chippendale inv. et del.



A Writing Table

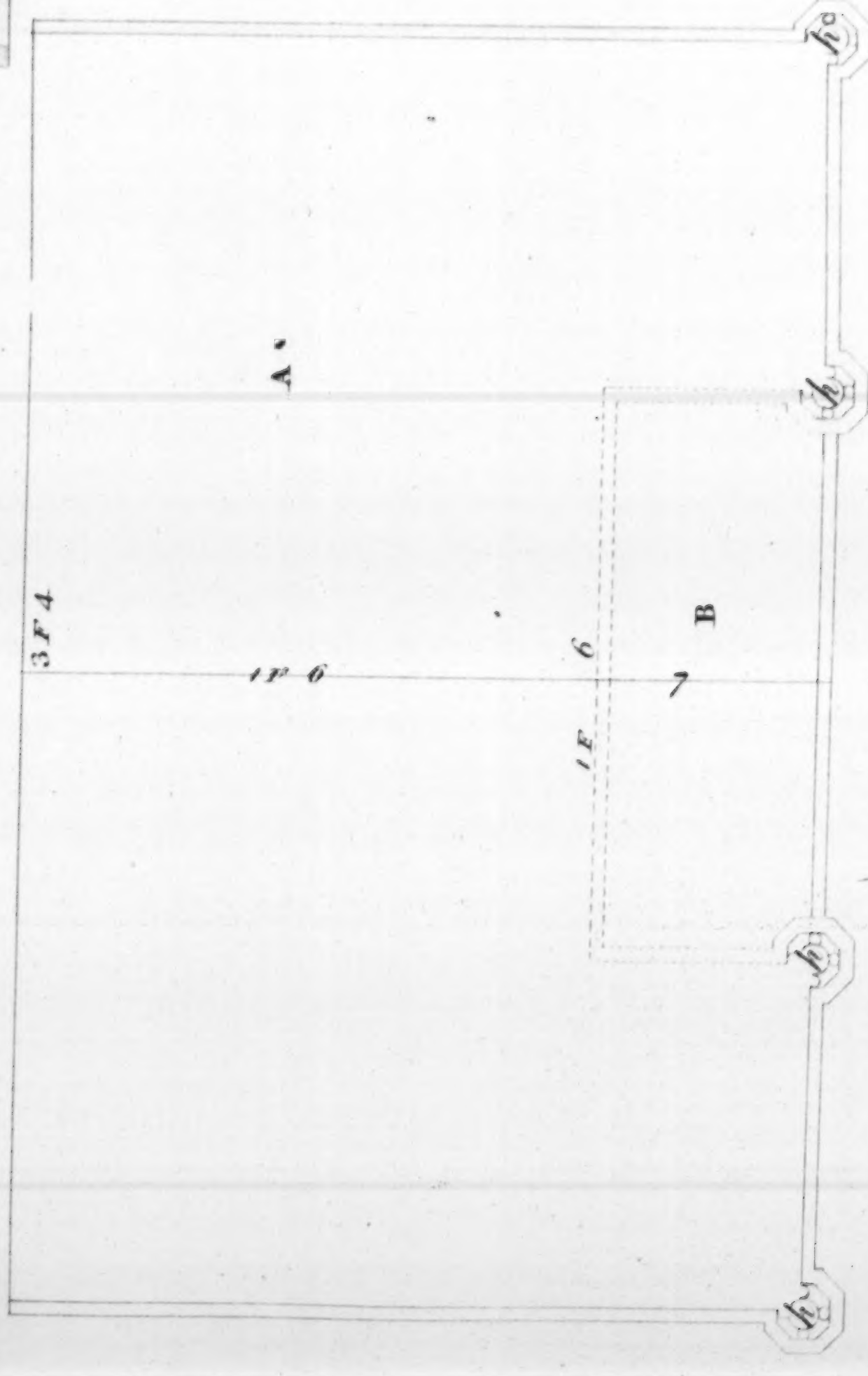
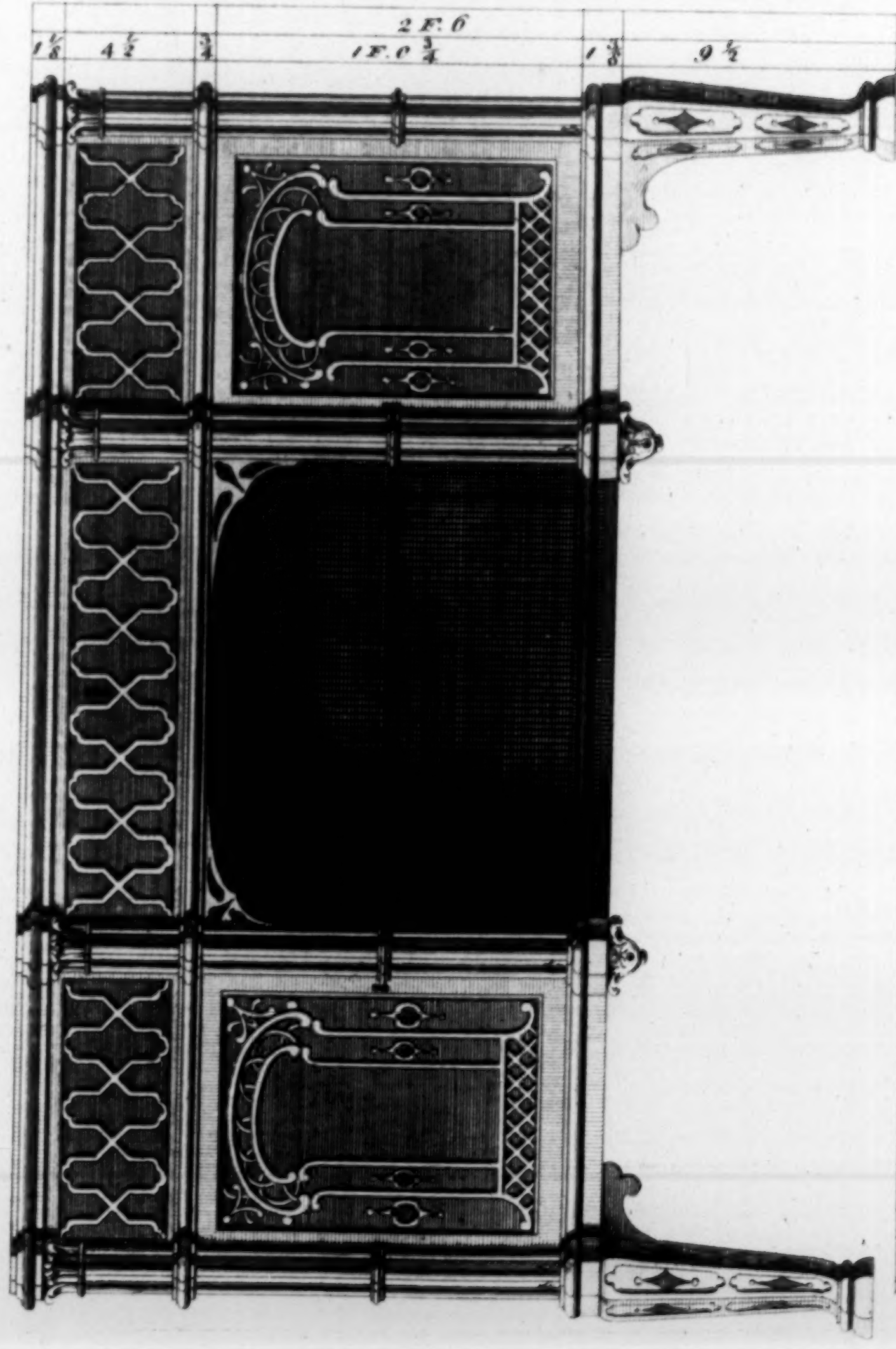


Published according to Act of Parliament 1760.

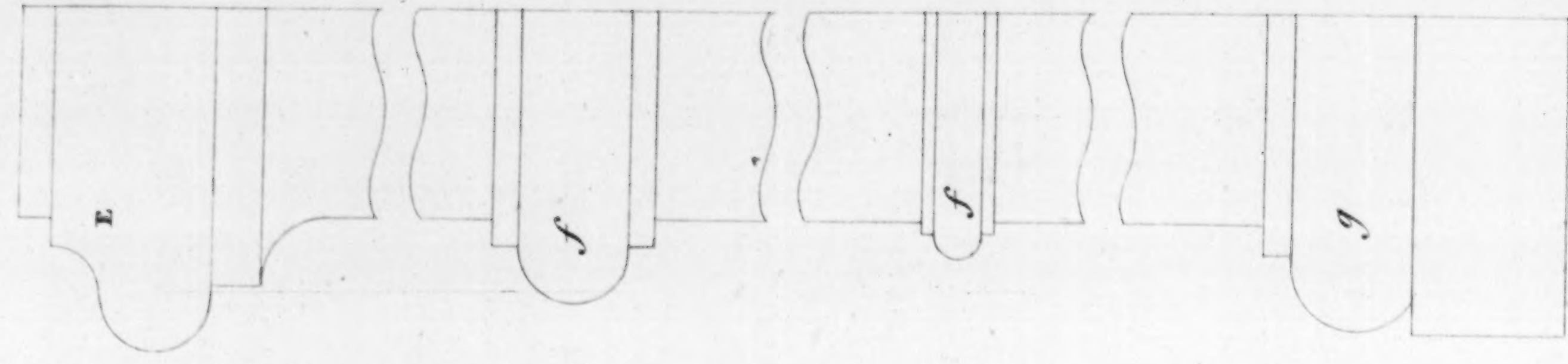
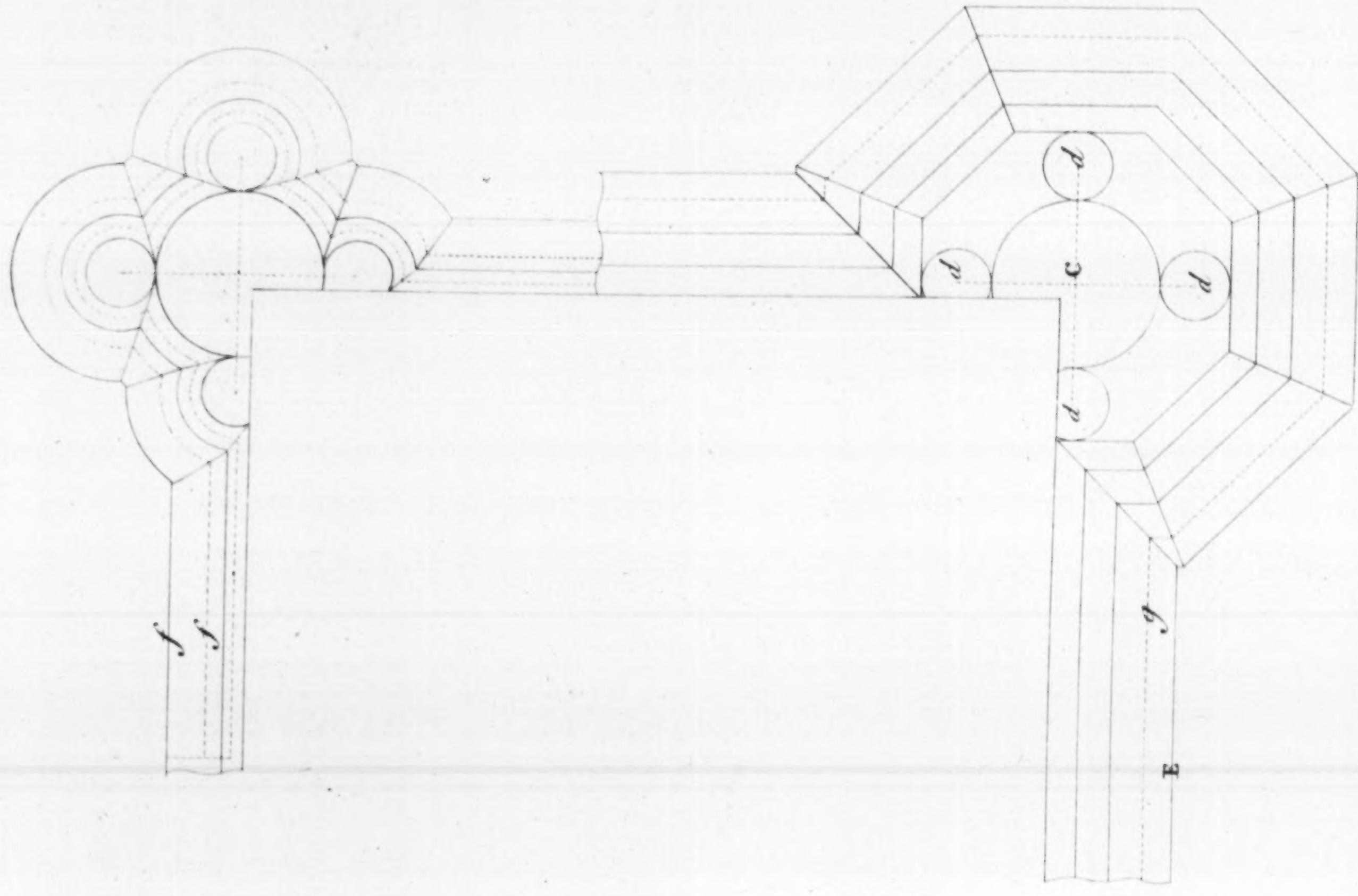
J. Chippendale inv. & delin.



Writing Table



Supplement in d. del.

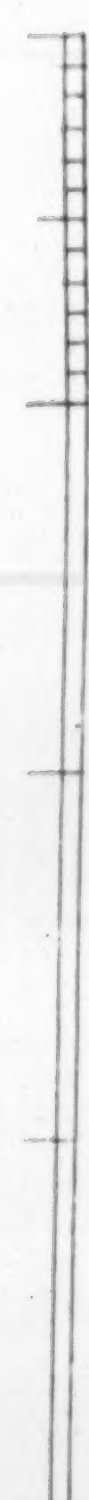
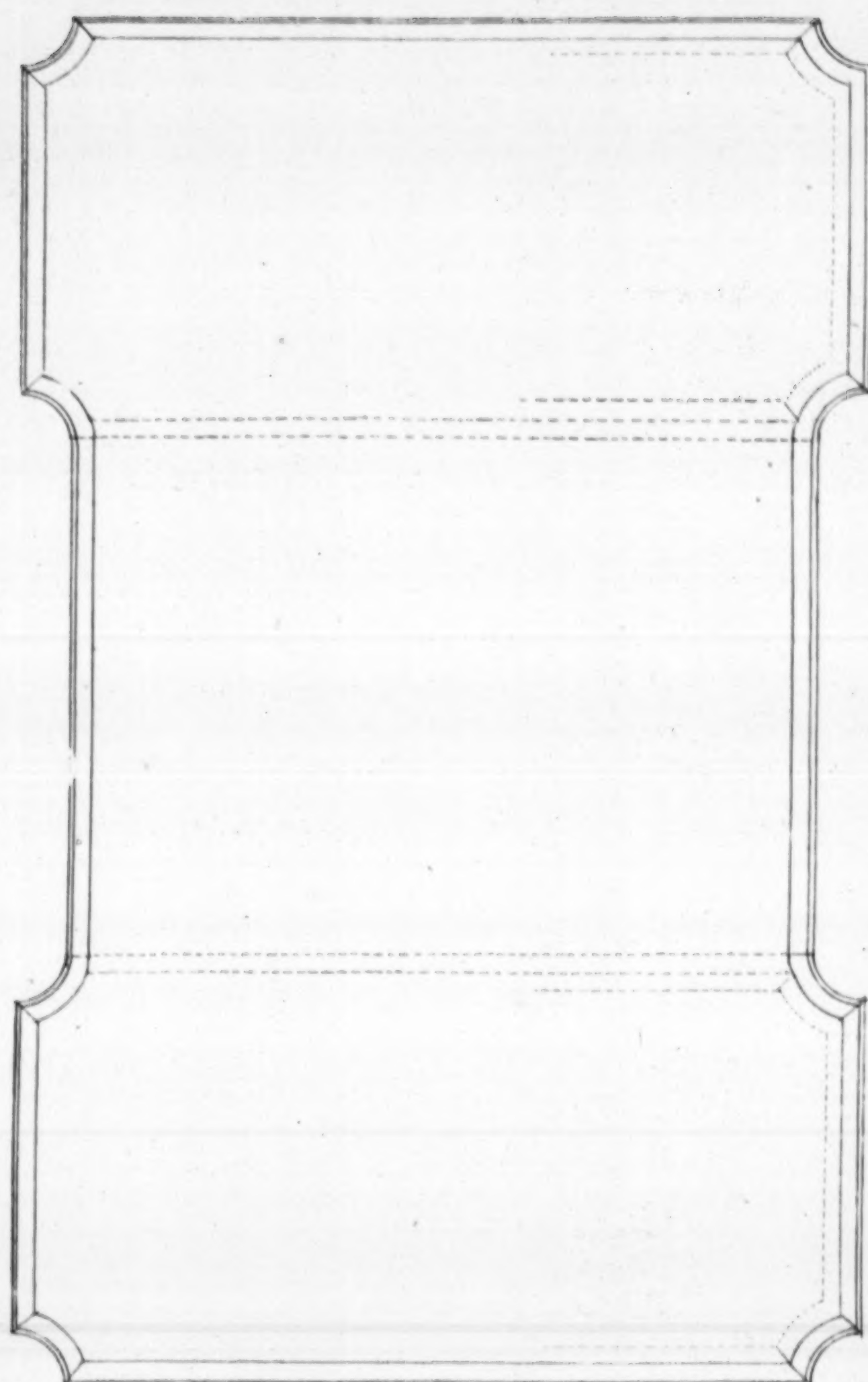
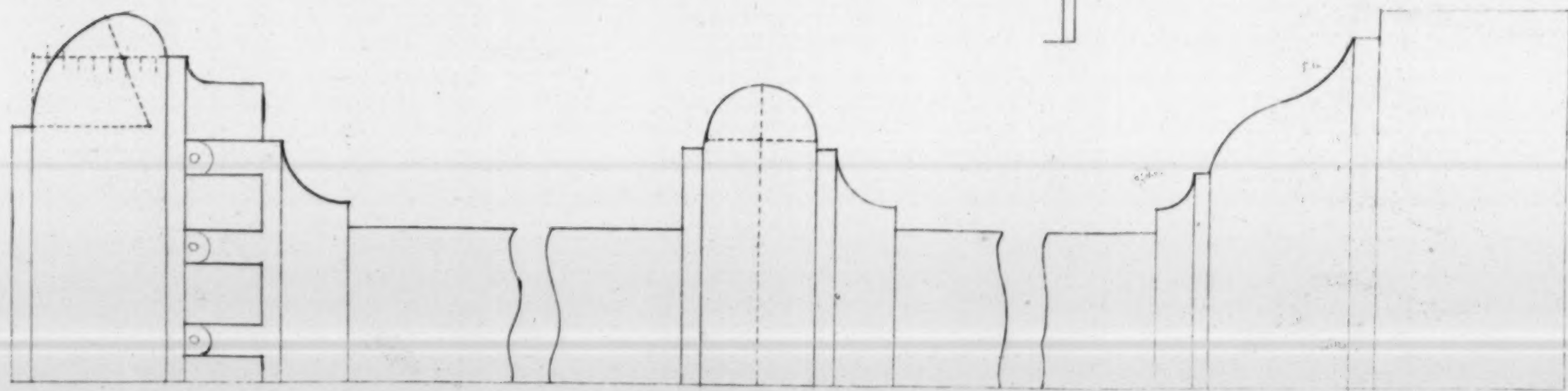
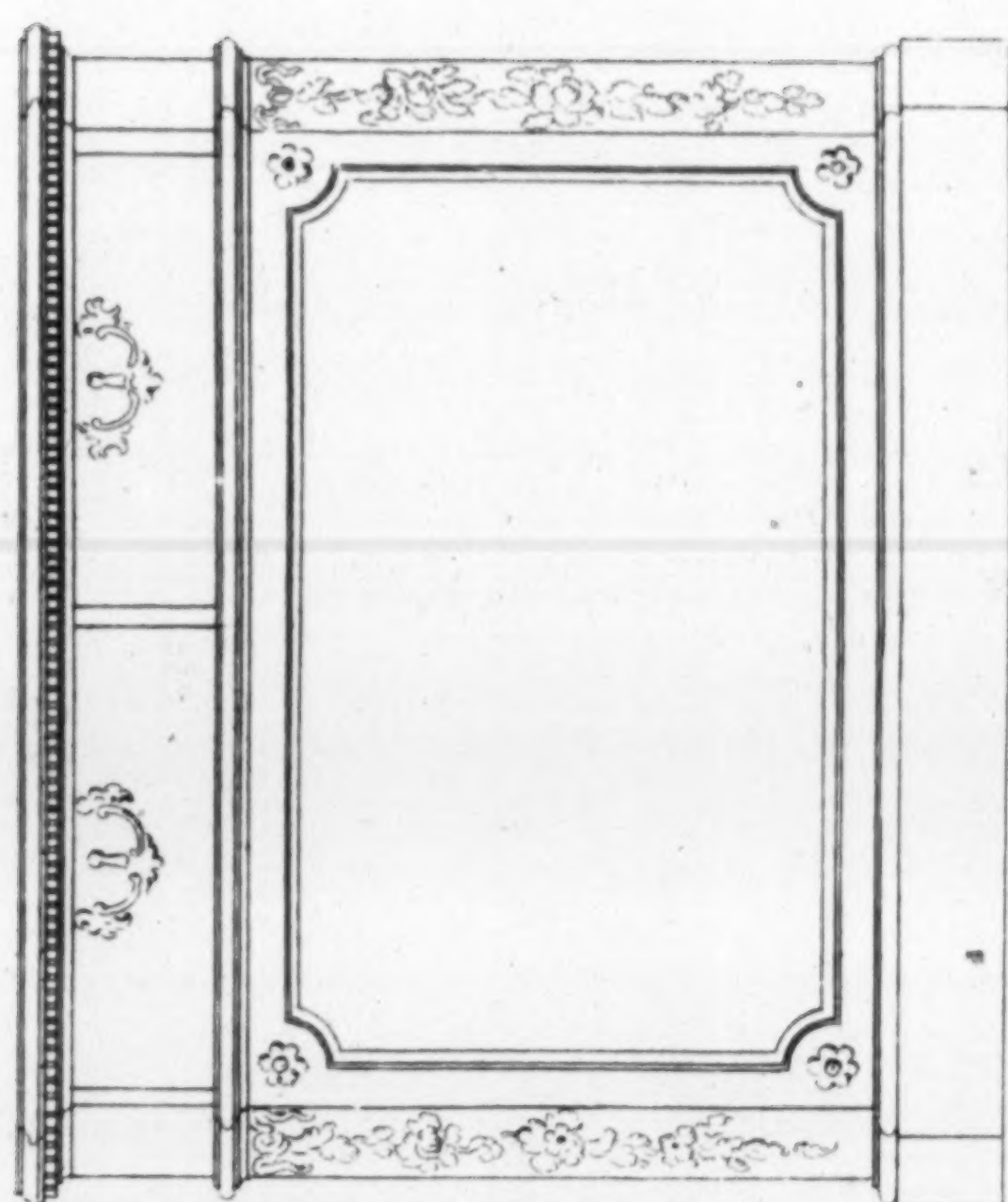
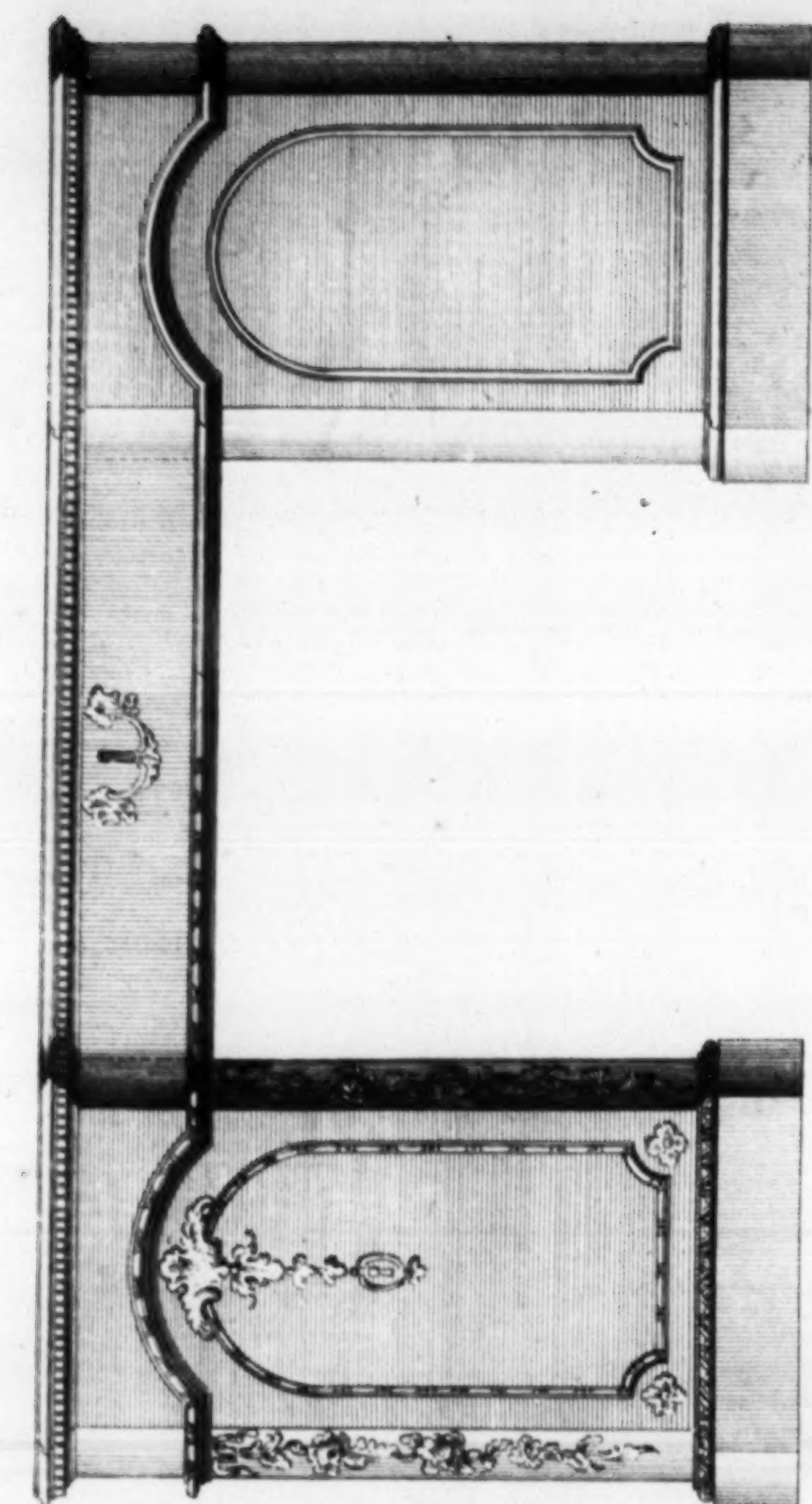


Pub. according to Act of Parliament, 1753.

J.S. Muller sculp.



Library Tables.



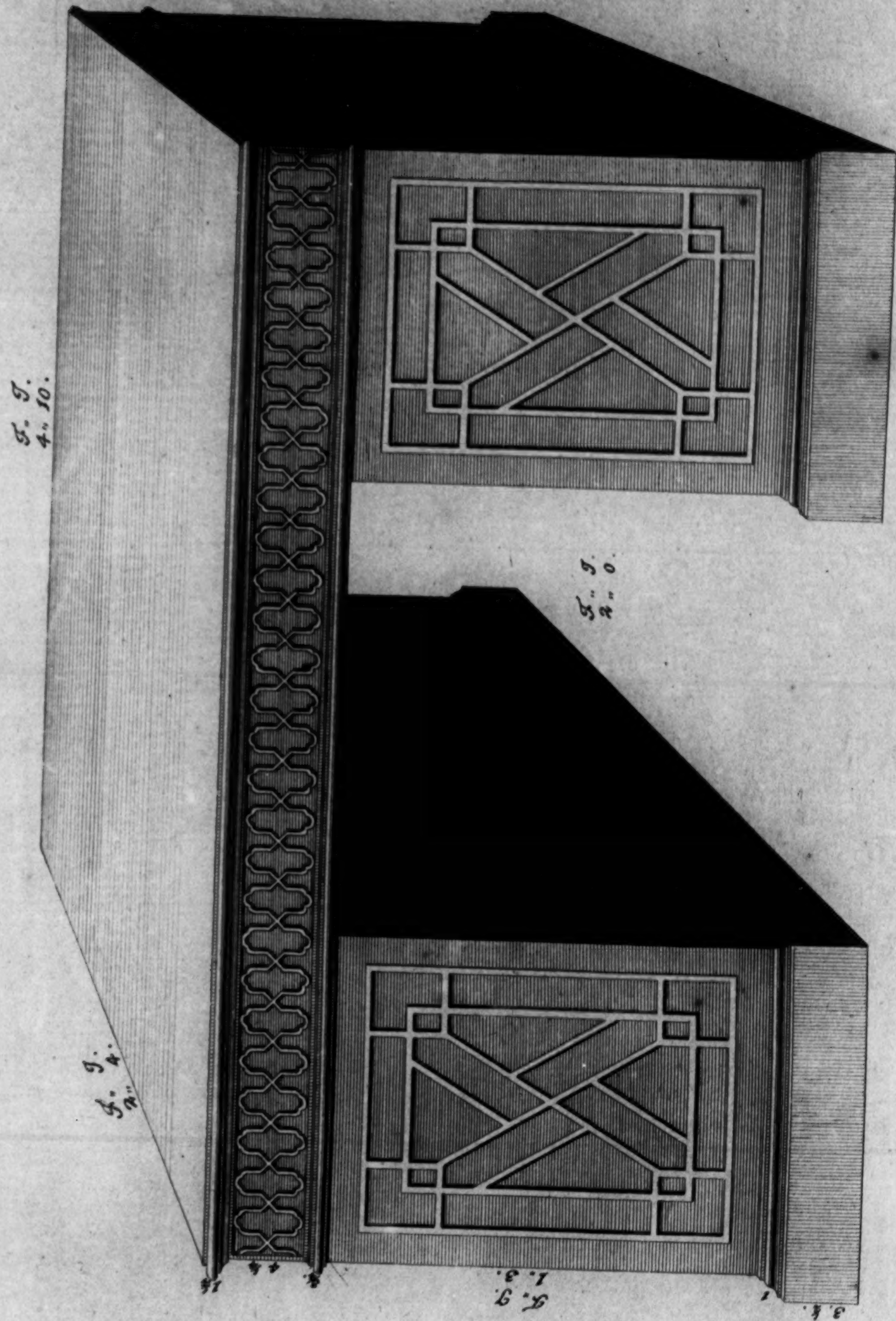
J. Taylor sculp.

Published according to Act of Parliament 1759.

J. Chappondale inv. et delin.



Library Table.

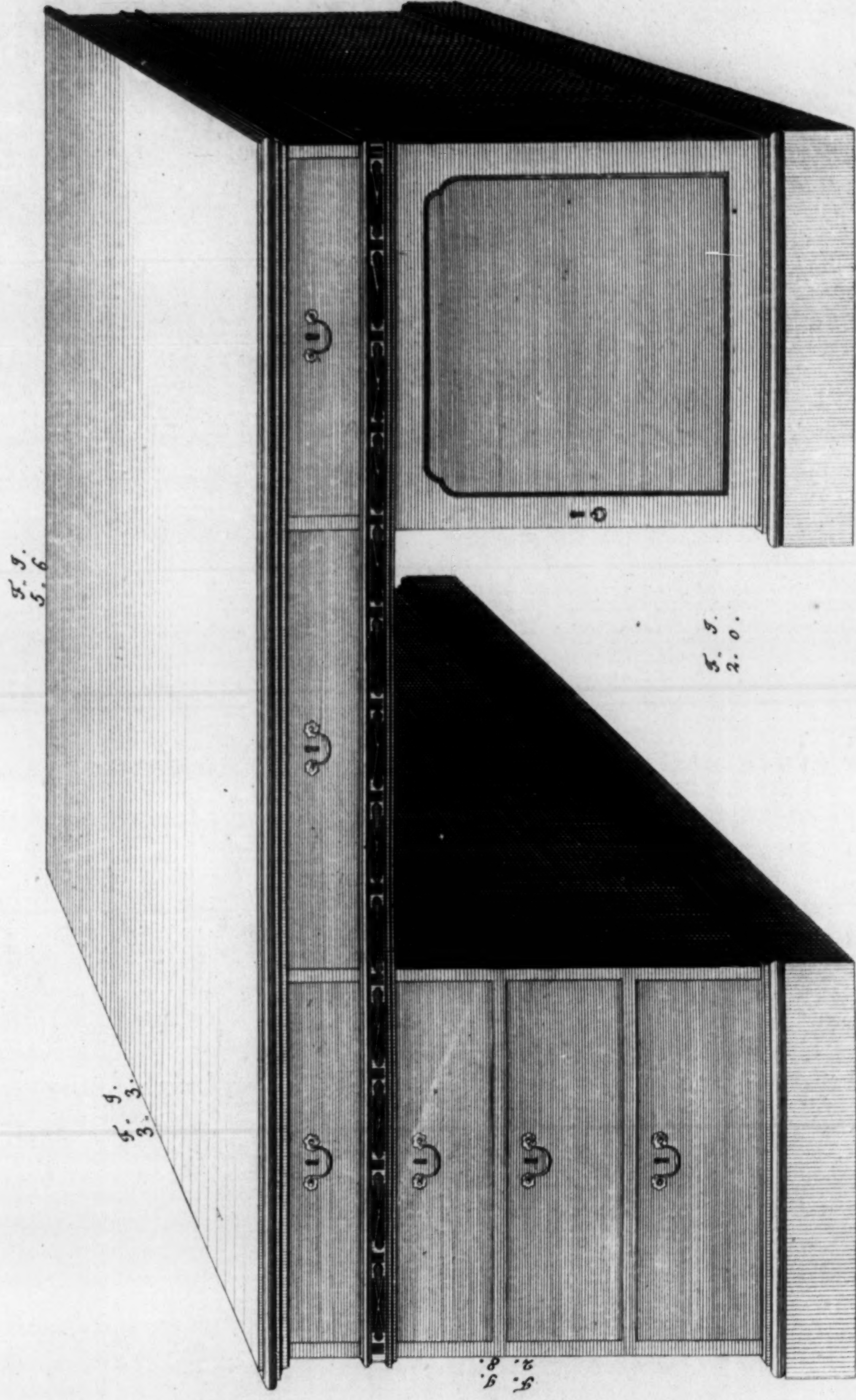


T Chippendale inv. et del.

Pub according to Act of Parliament. 1753



Library Table



T. Chippendale inv. et del.

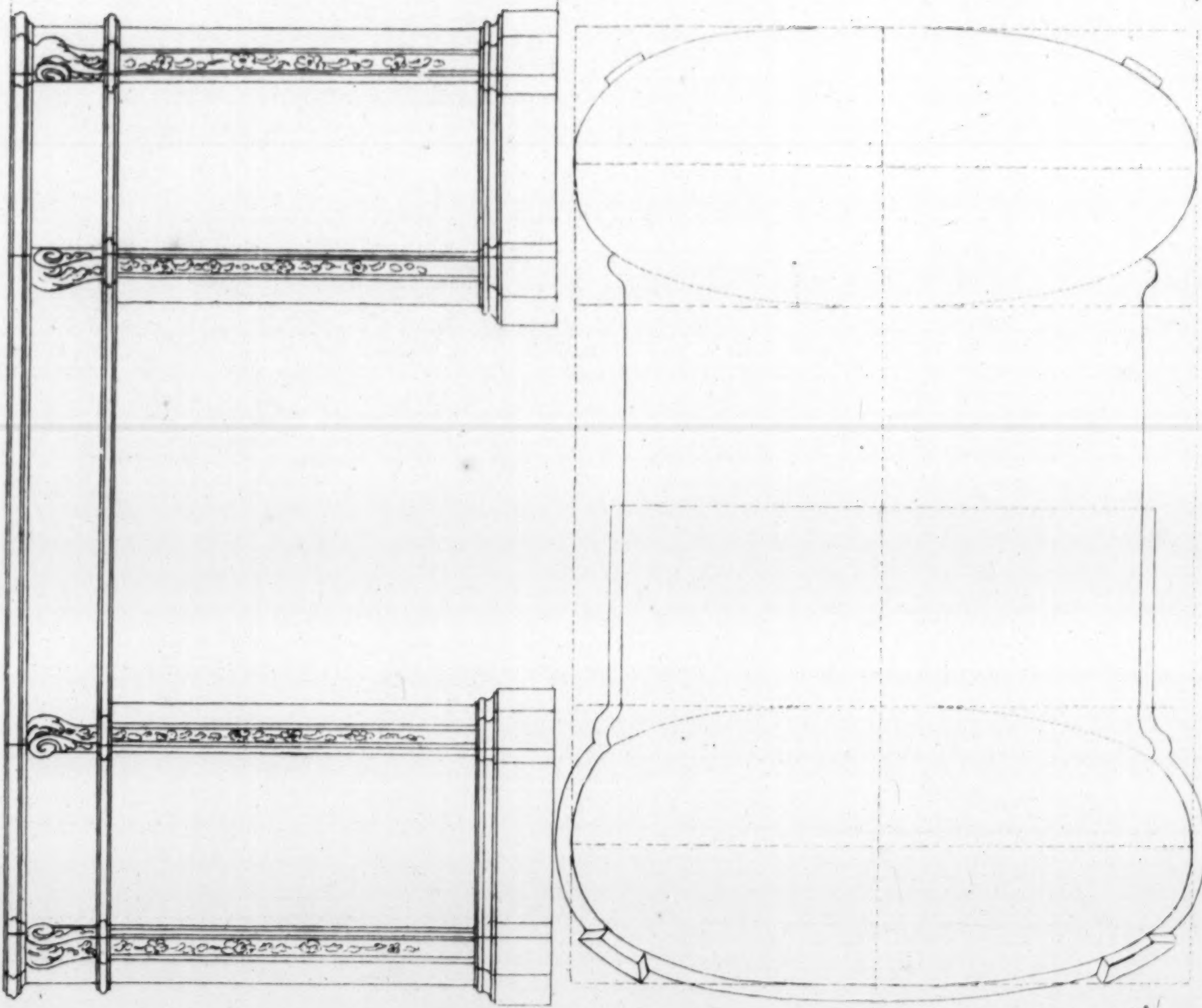
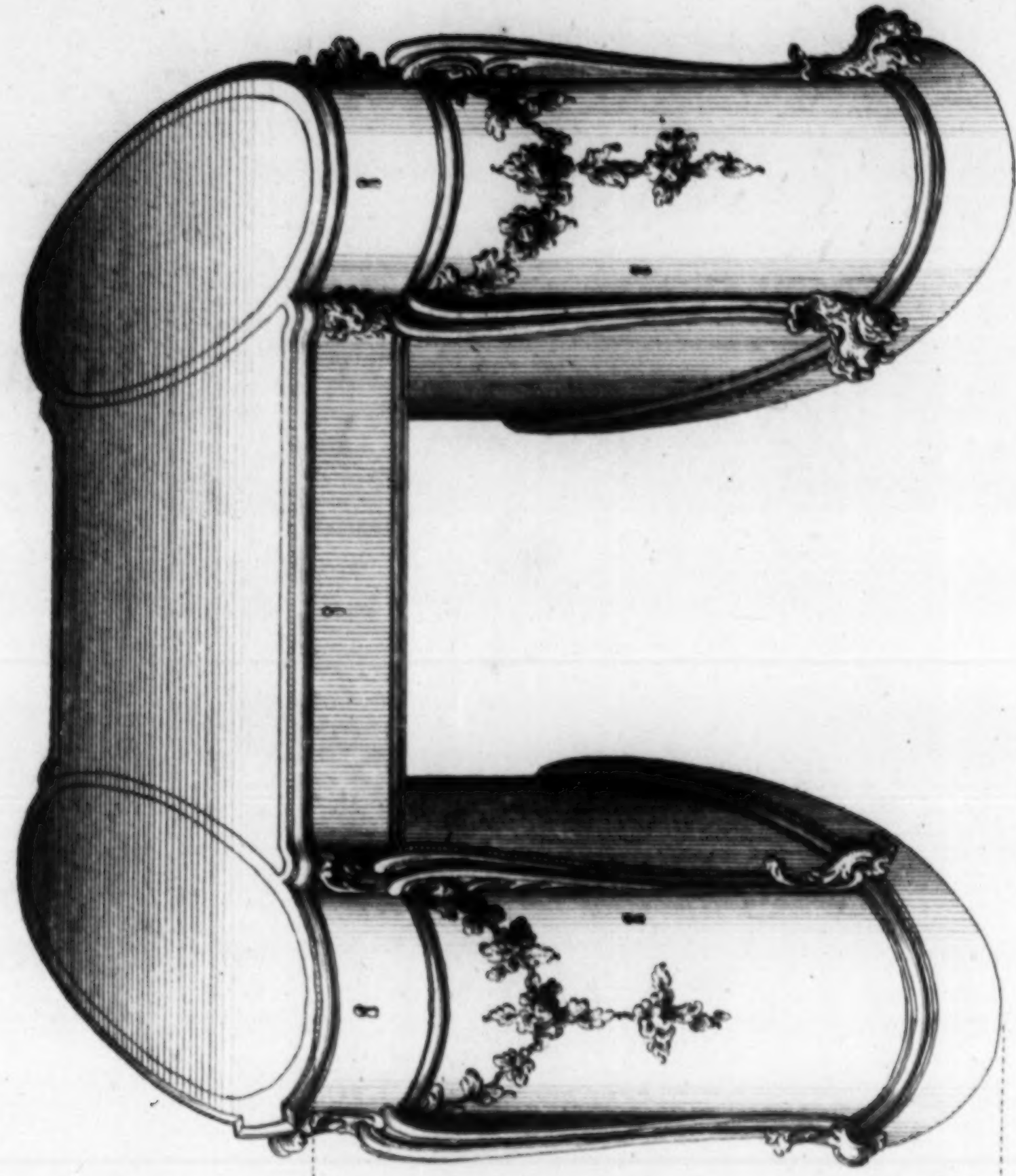
Pub. according to Act of Parliament. 1753.

J. & M. Muller sculp.



Library Table.

N^o LXXX.



J. Chippendale
inv. et del.

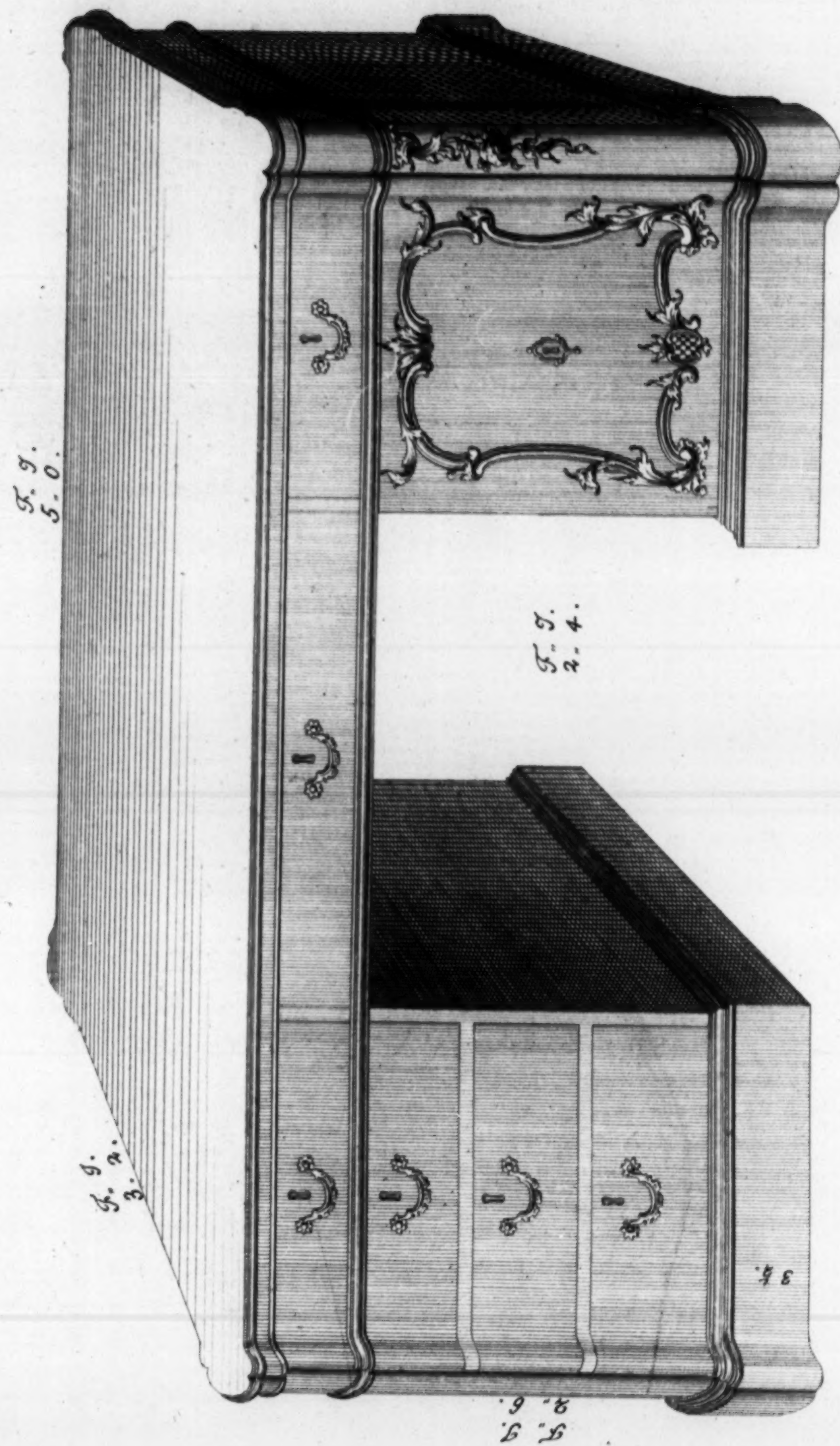


Published according to Act of Parliament 1759.

J. Taylor sculp.



Library Table



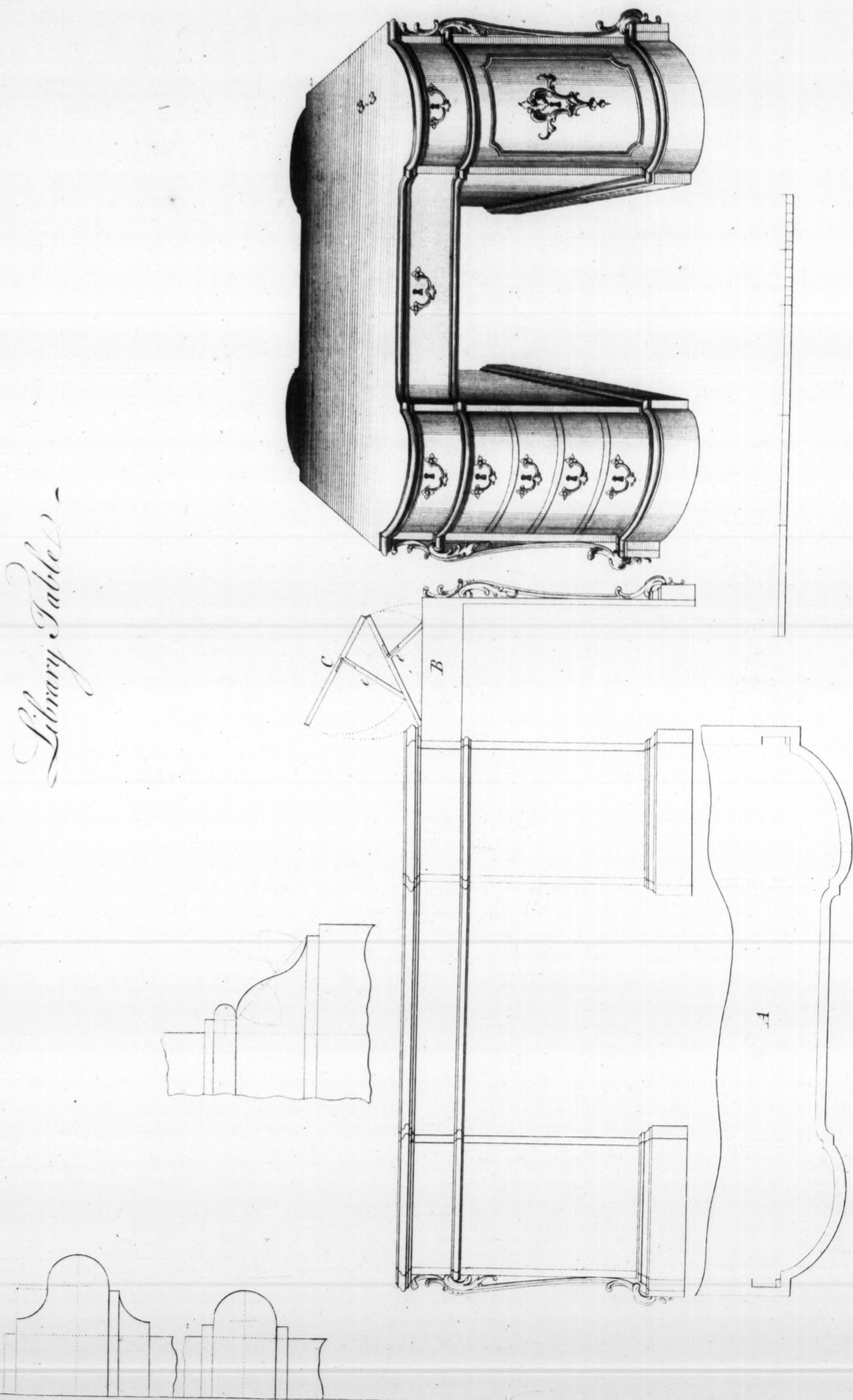
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Pub. according to Act of Parliament. 1753.

J. S. Müller sculp.



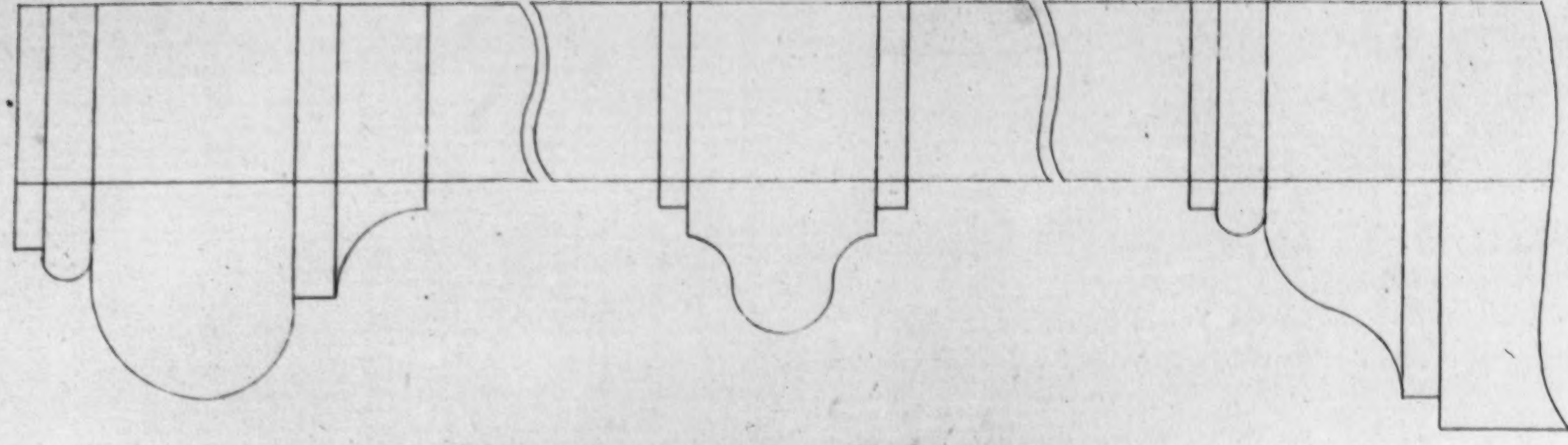
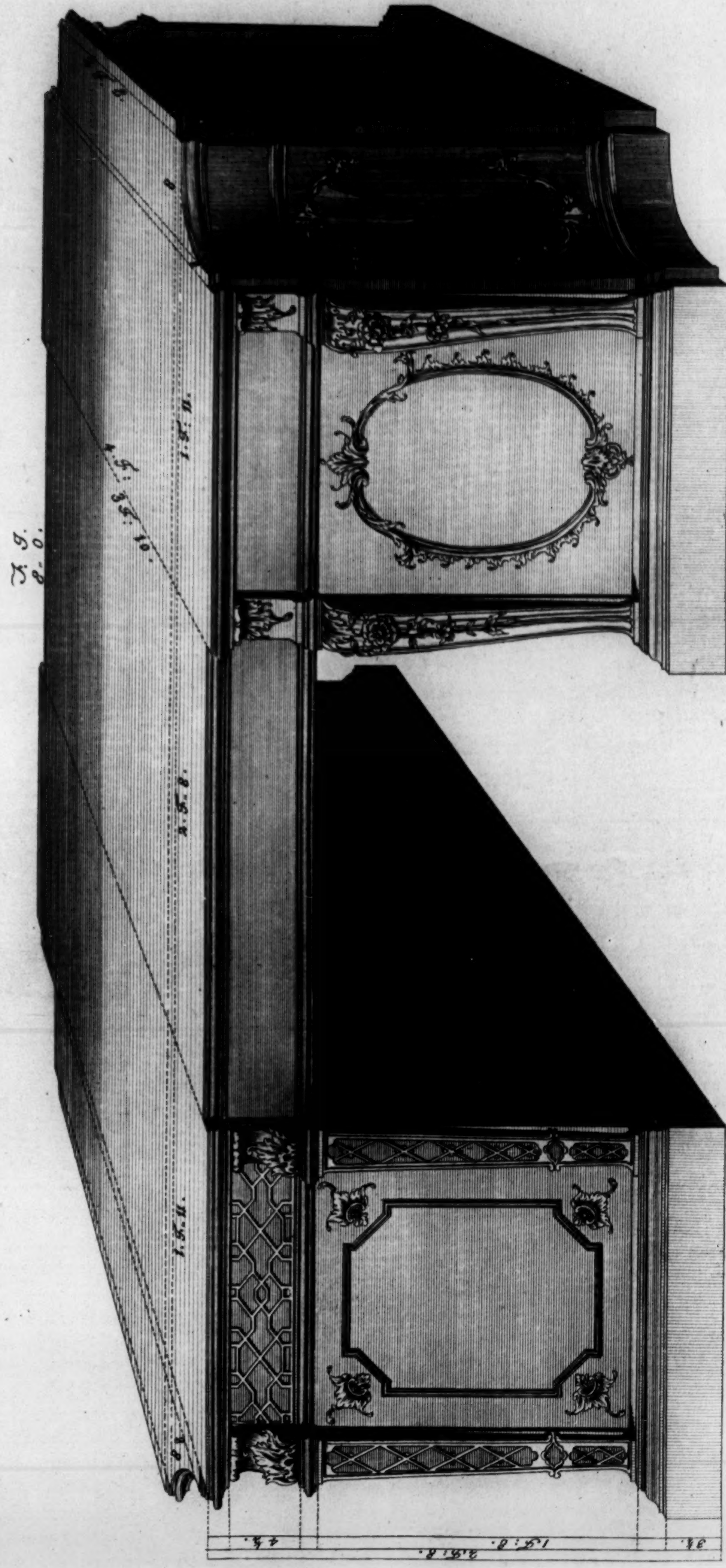
Library Table.



T. Chippendale inv. et delin. Published according to Act of Parliament 1760.



Library Table.



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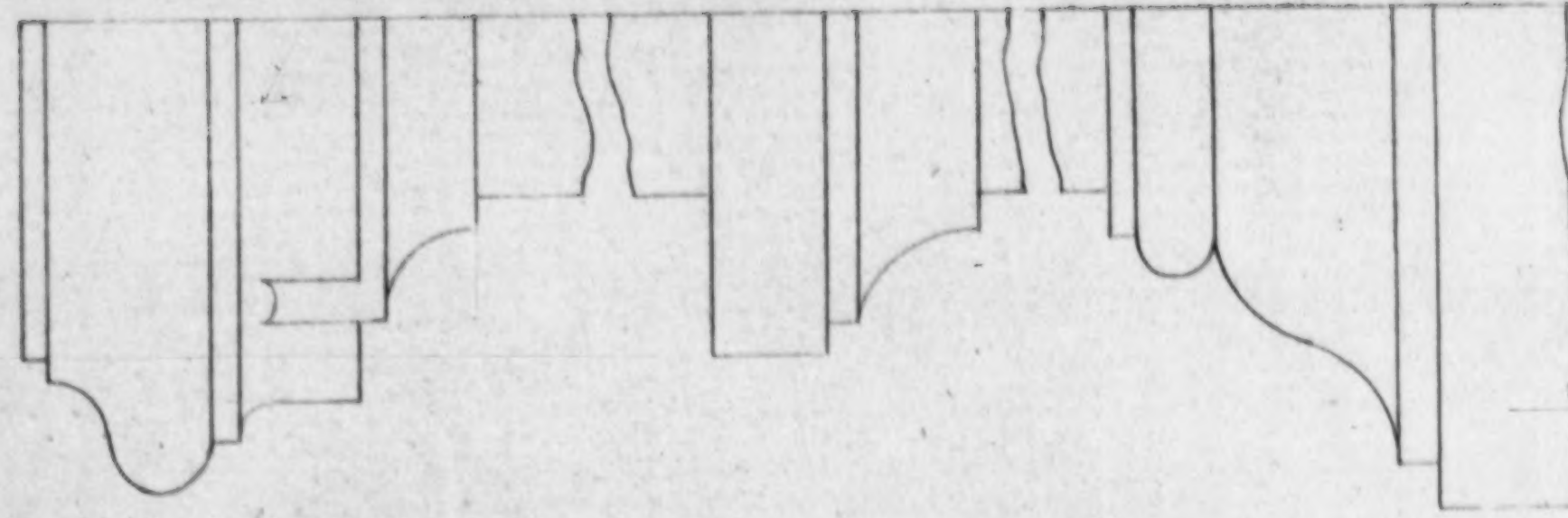
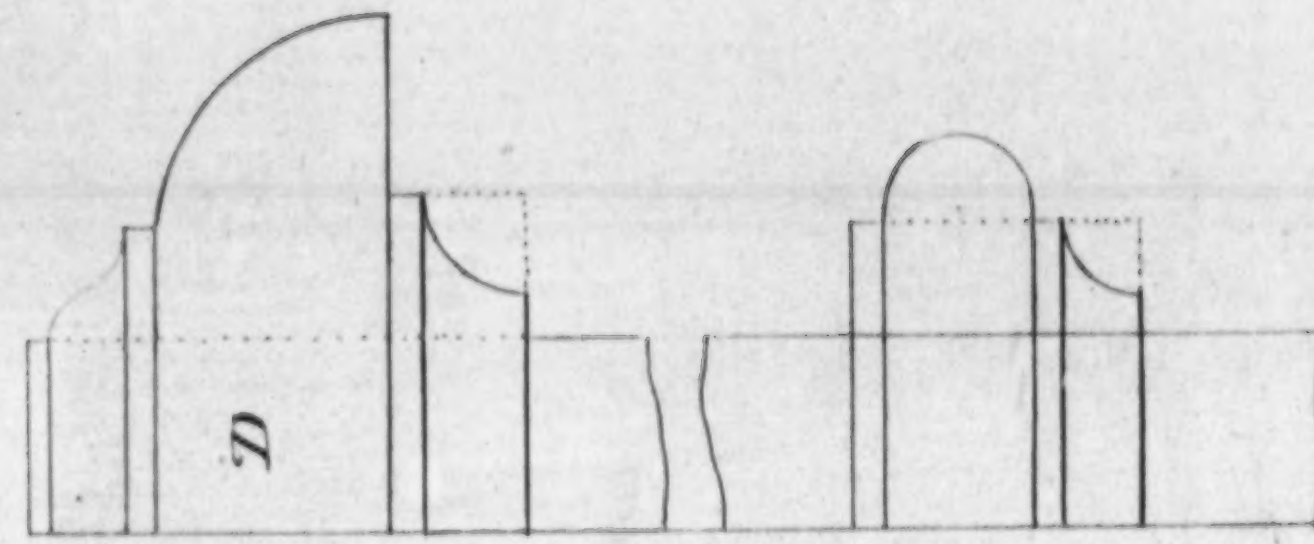
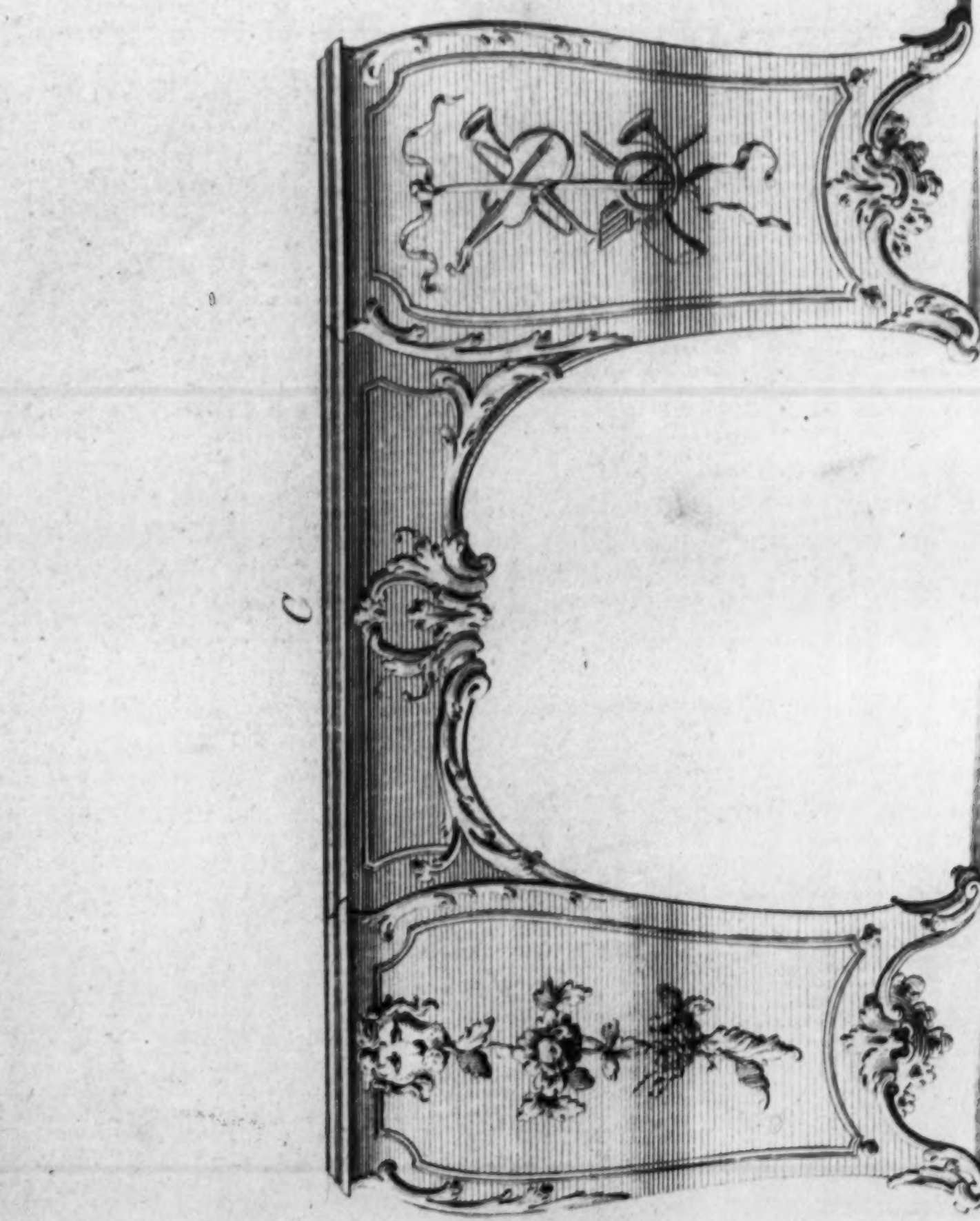
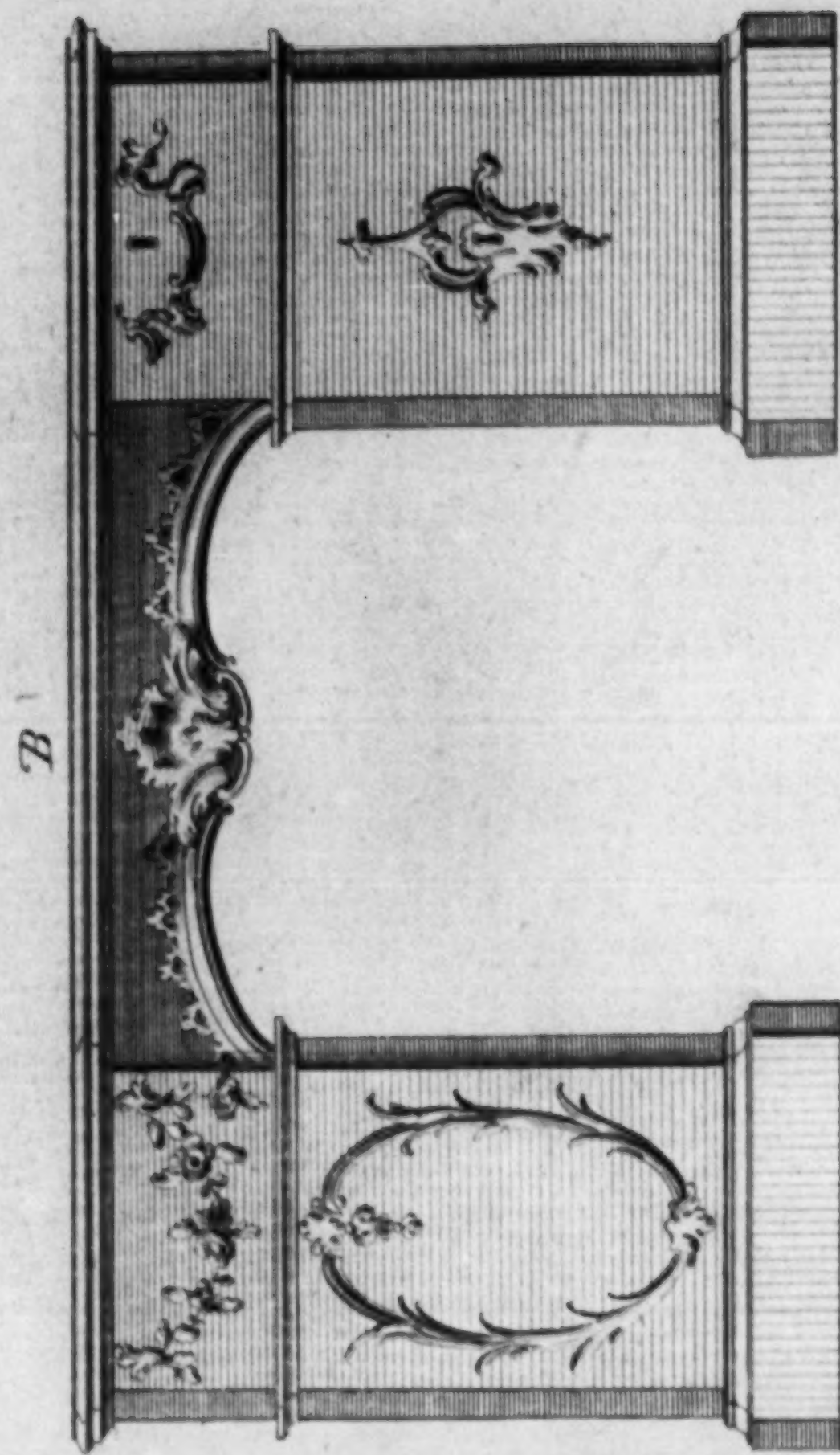
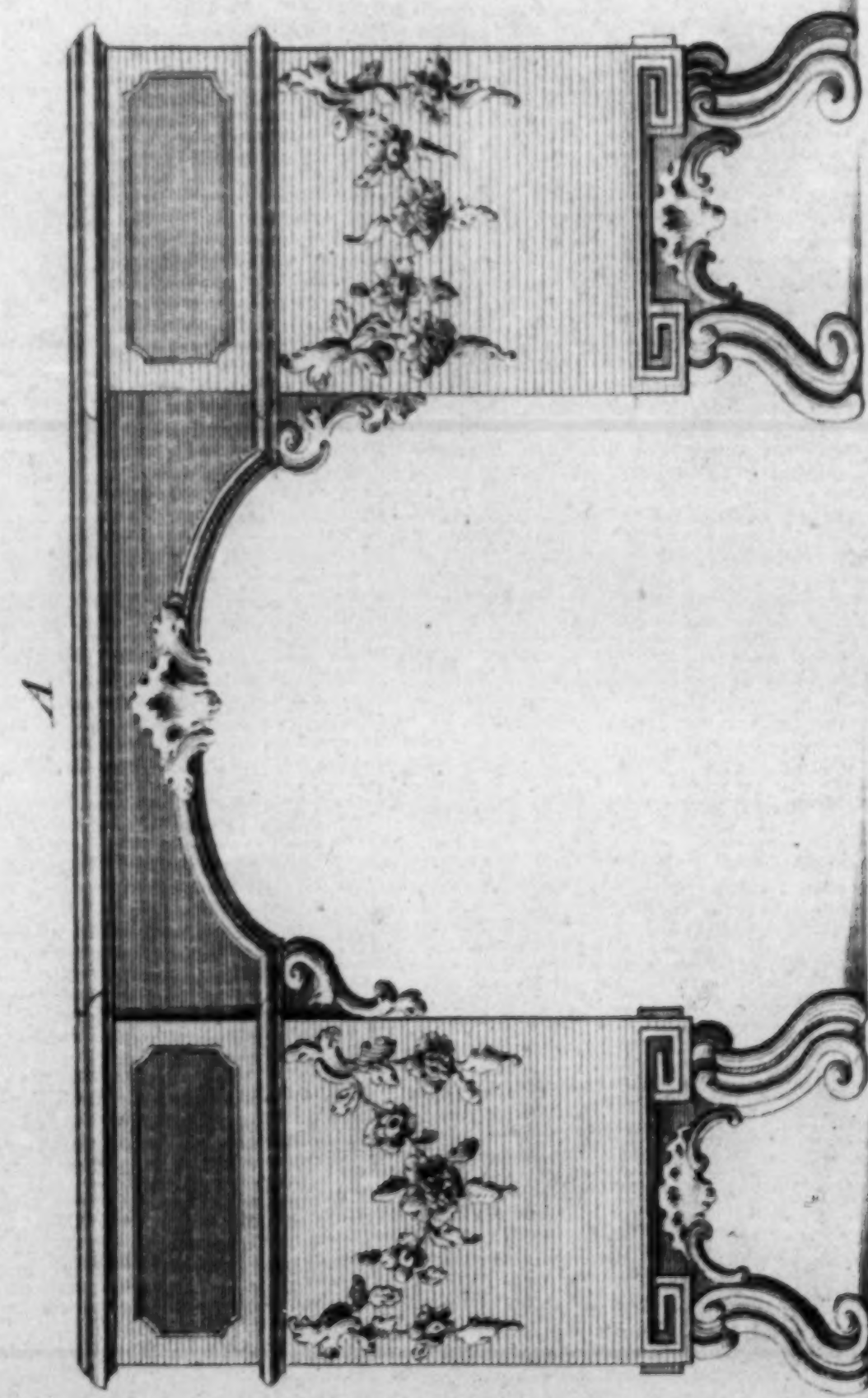
Pub. according to Act of Parliament 1753

T. Mallet sculp.



Library Tables.

N^o. LXXXIV.

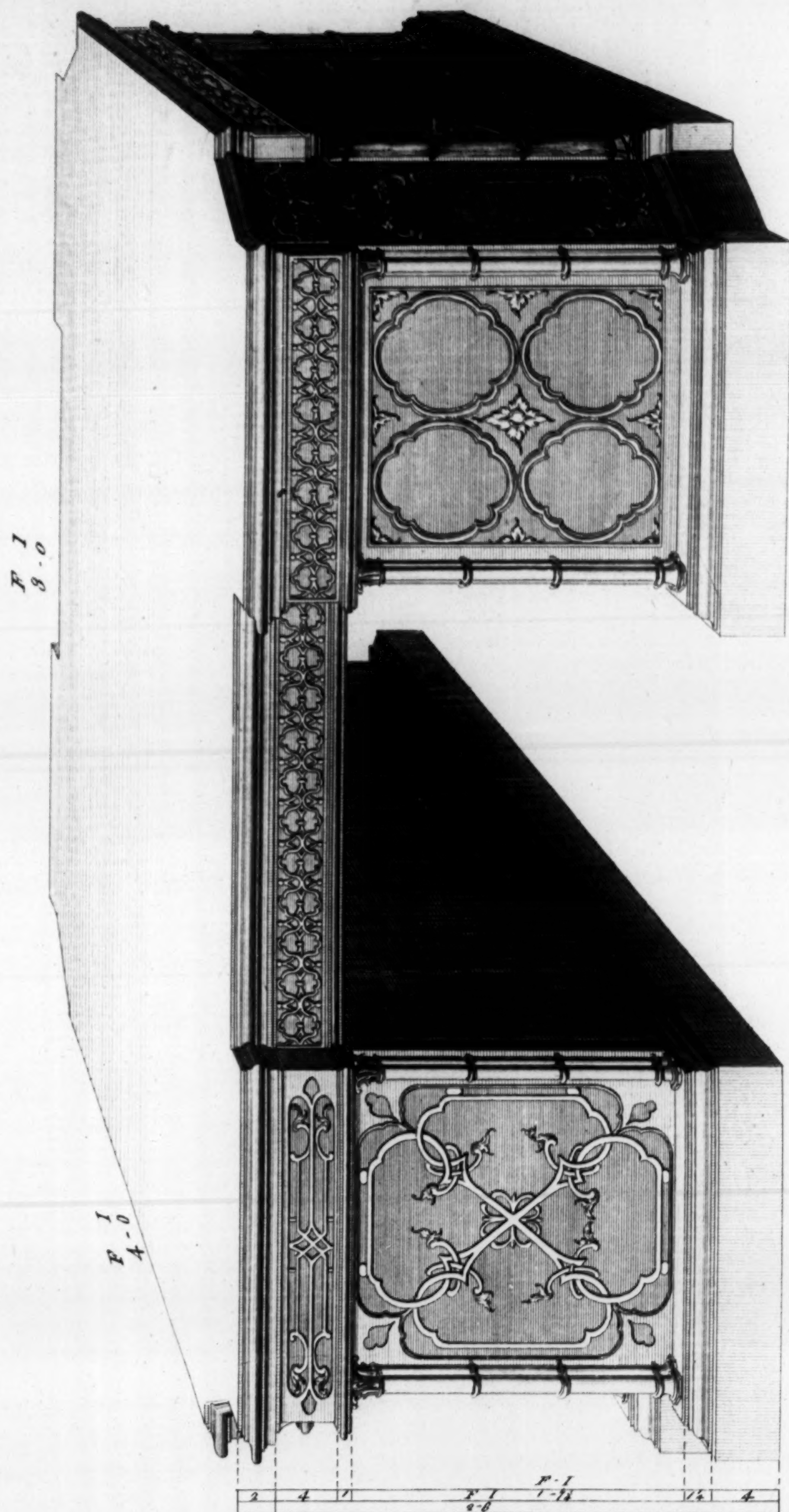


J. Chippendale inv. et del.

Published according to Act of Parliament 1760.



Library Table



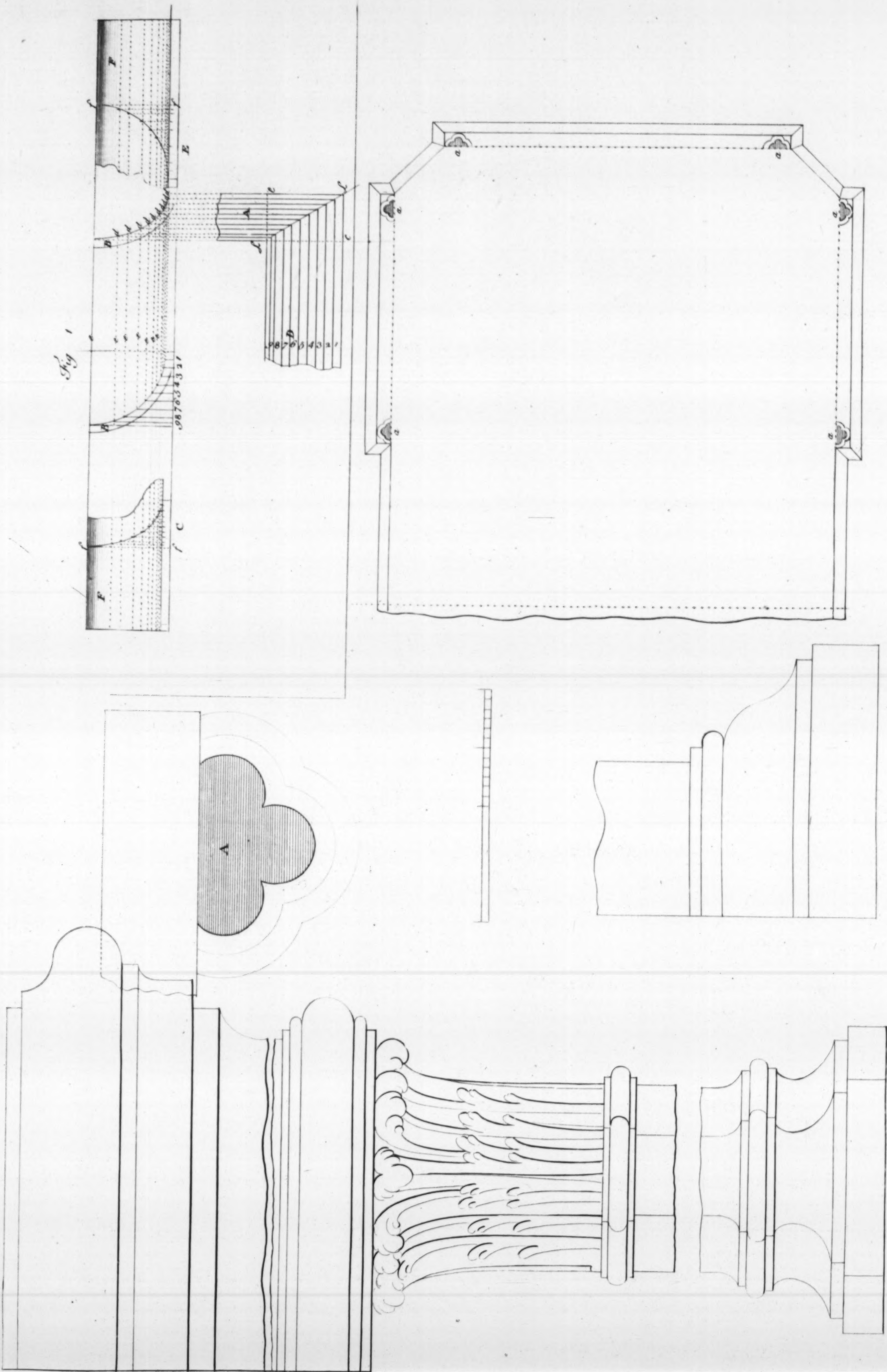
T. Chippendale inv. et del.

Publ. according to list of Parham. 1753.

J. S. Muller sculp.



N^o LXXXVI



Disposée en v. et del.

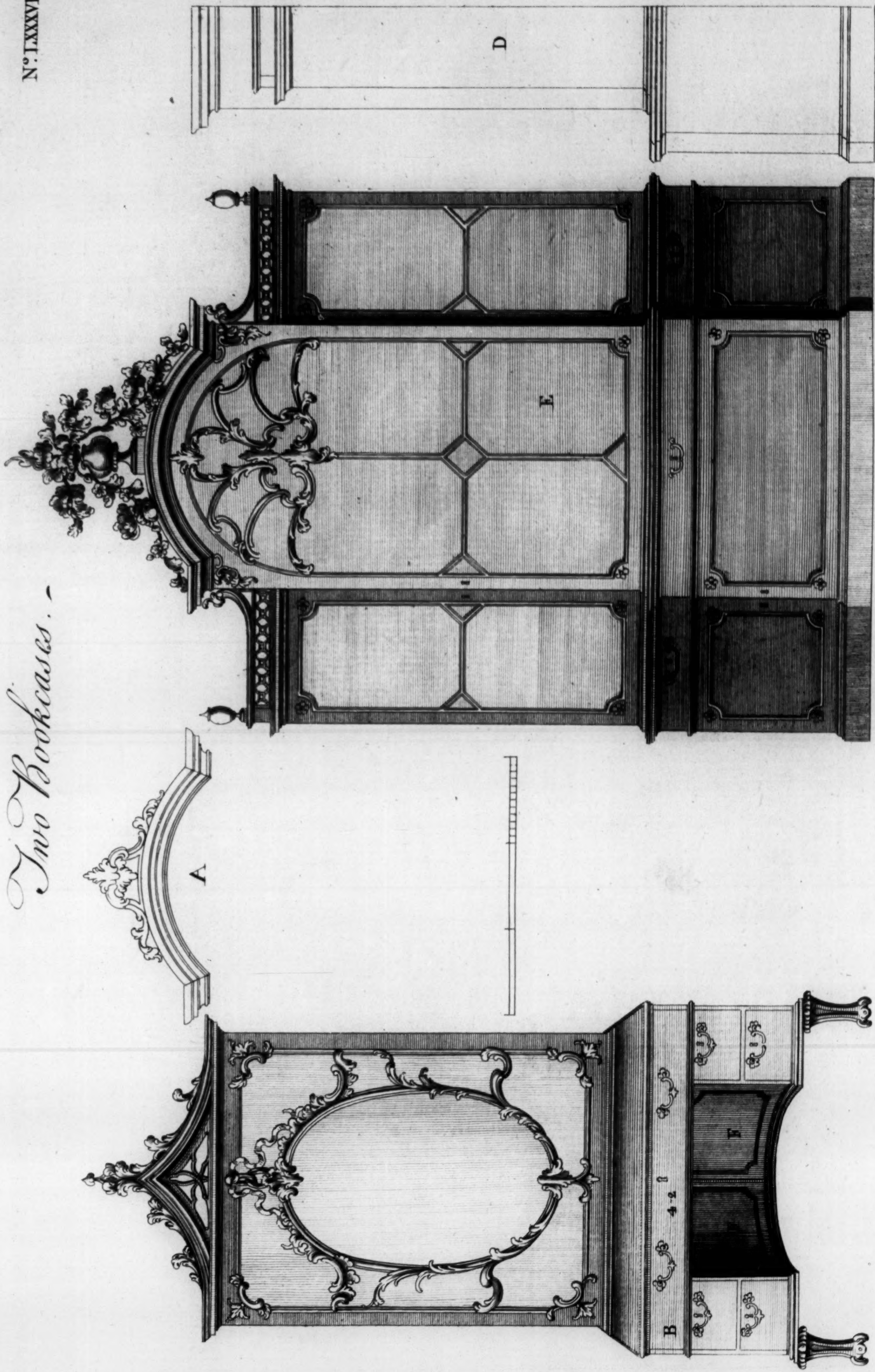
Publiée according to Act of Parliament

M. Darcy Sculp.



Two Bookcases.

N^o. LXXXVII.



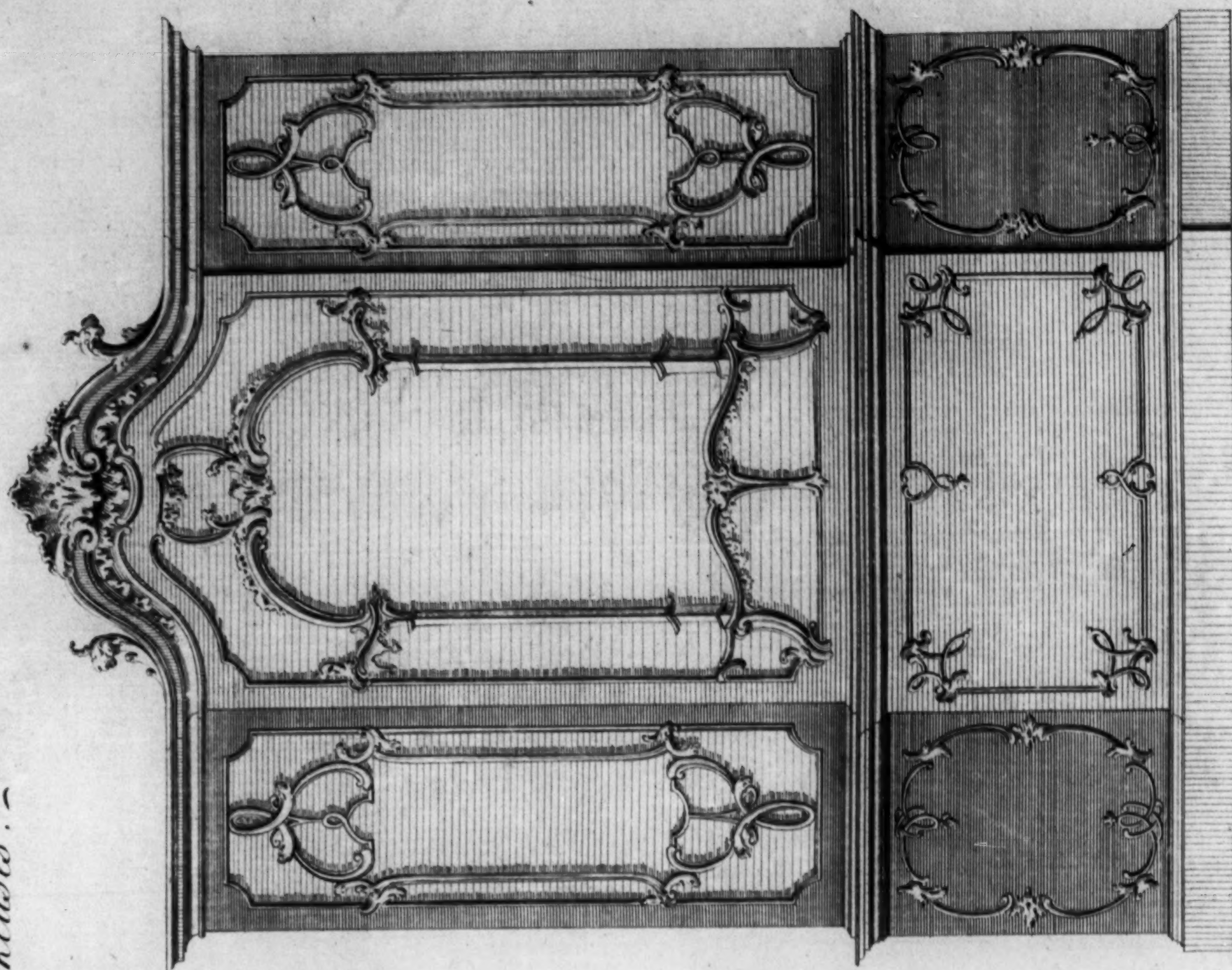
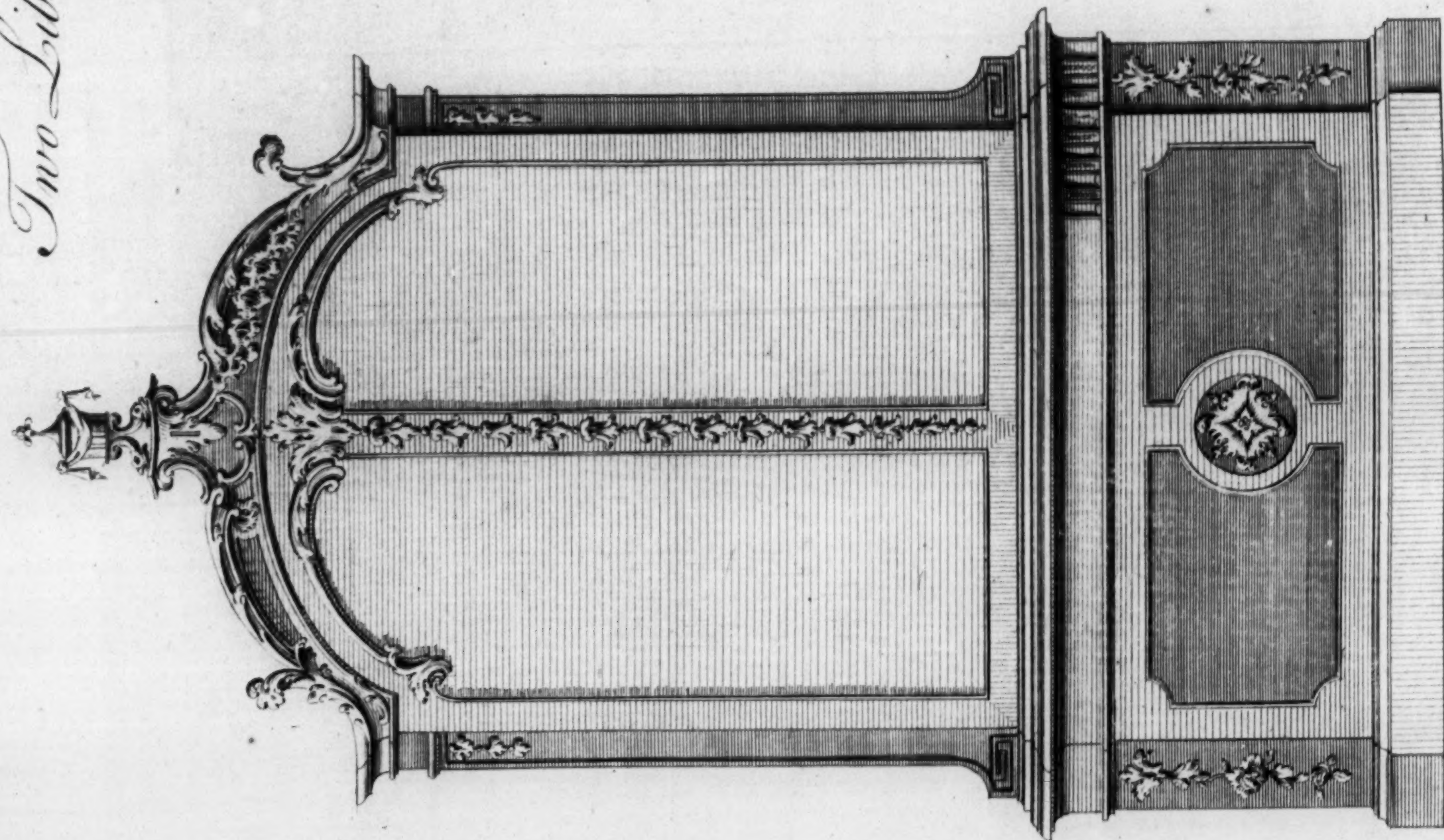
T. Chippendale inv. et delin.

Published according to Act of Parliament 1759.

J. Taylor Sculp.



Two Library Bookcases.

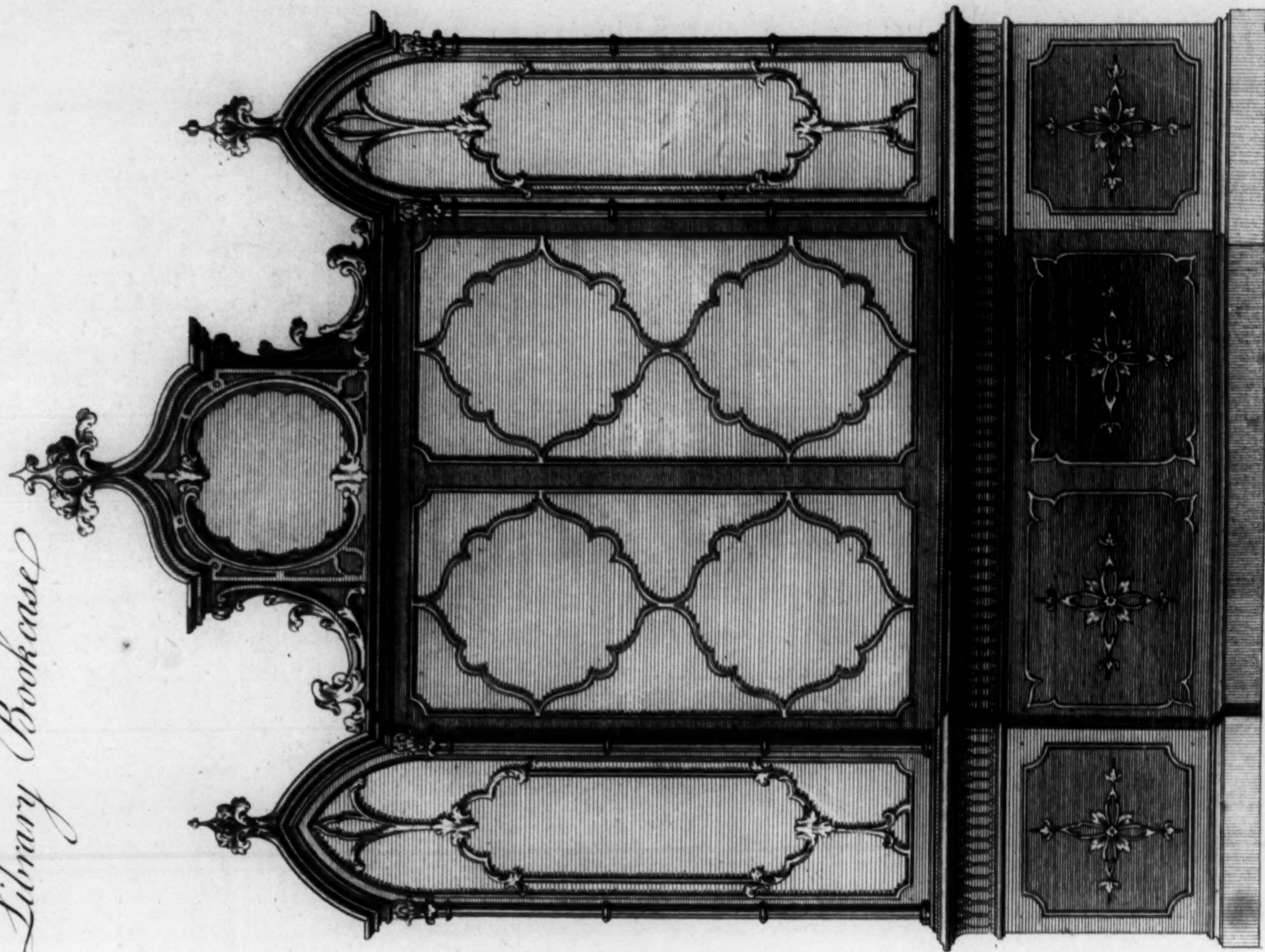
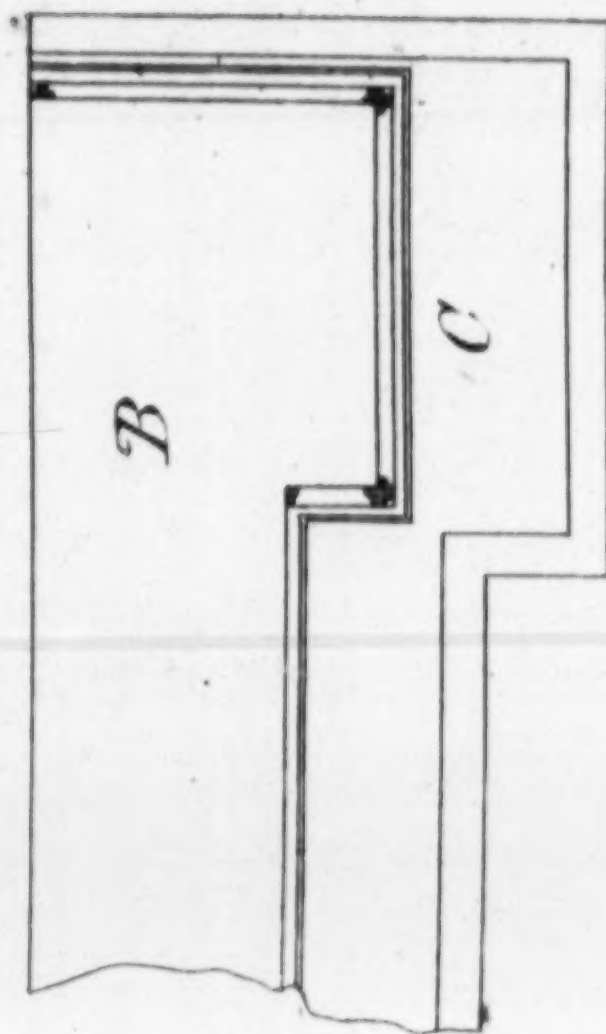
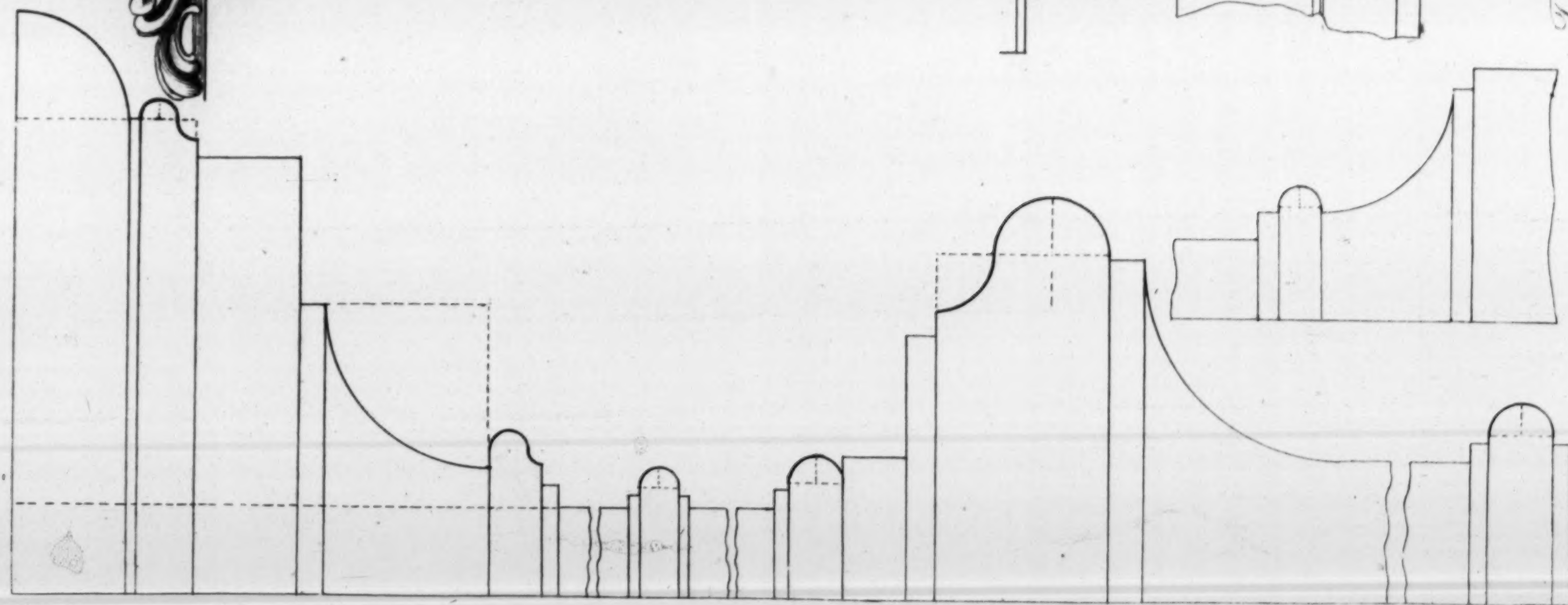


J. Chippendale inv. et delin.

Published according to Act of Parliament 1760.



A Gothic Library Bookcase



J. Chippendale inv. et del.

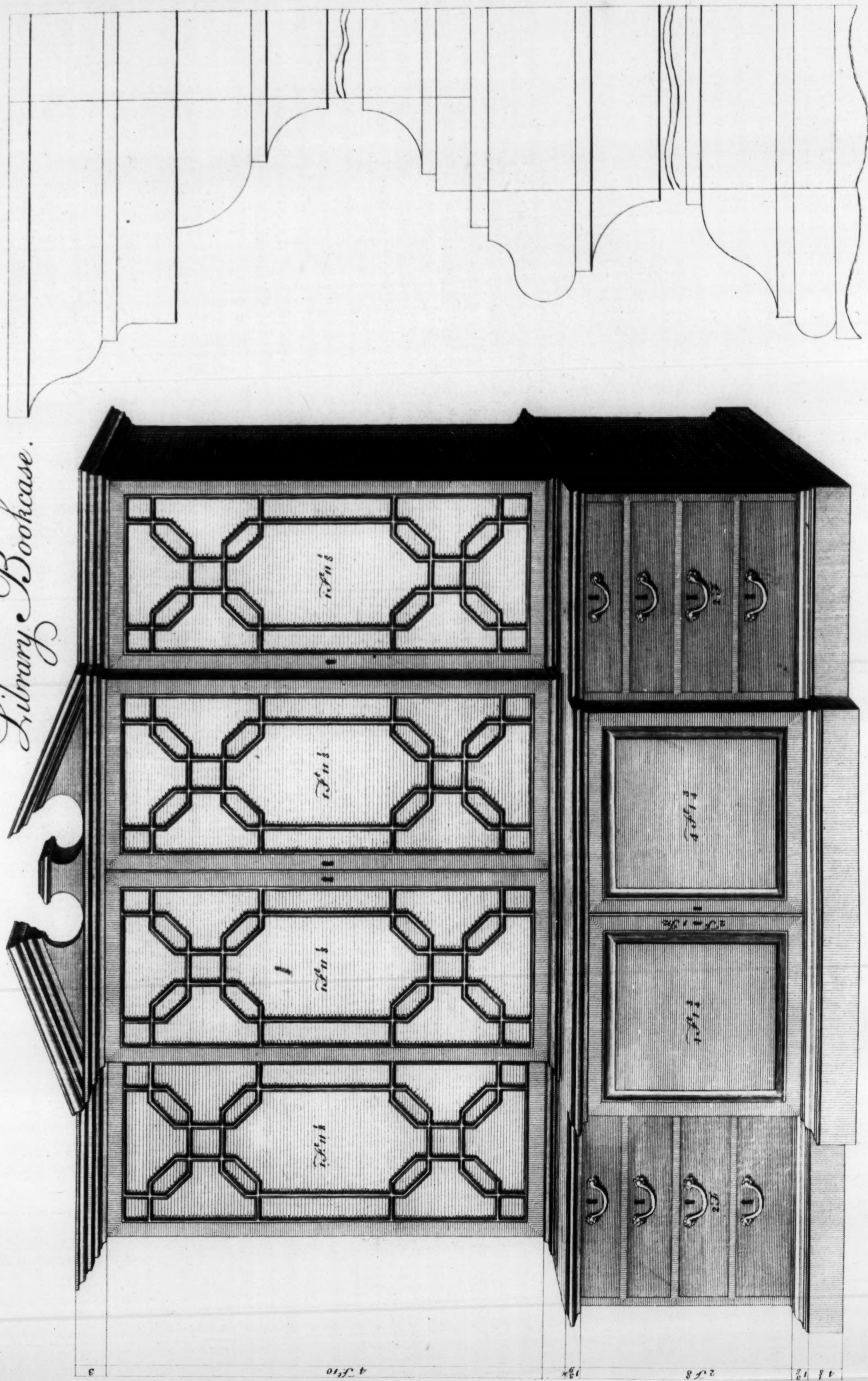
Published according to Act of Parliament 1760.

J. Taylor sculp.



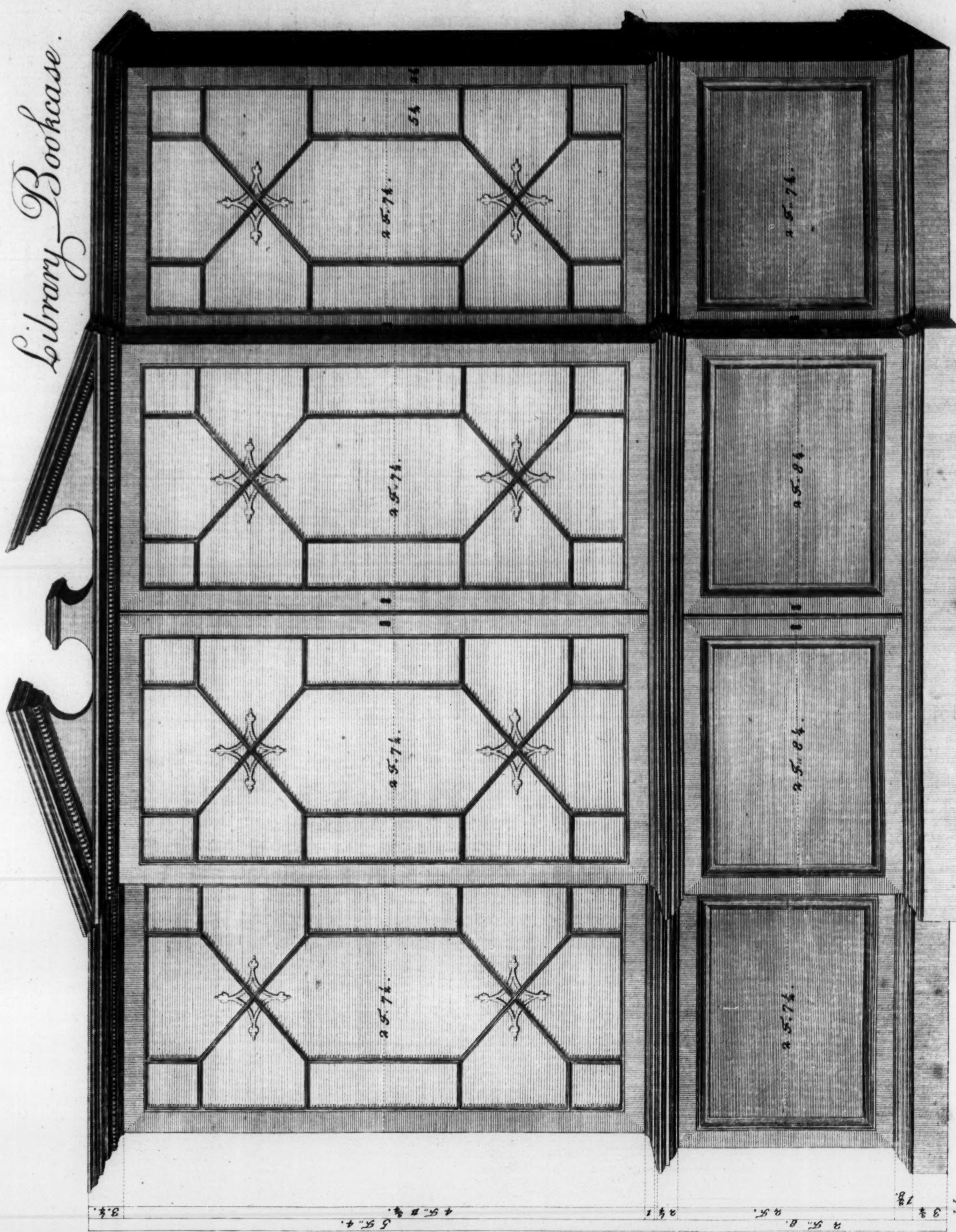
N^o XC.

Library Bookcase.



Tr. Higginbotham inv. et del.





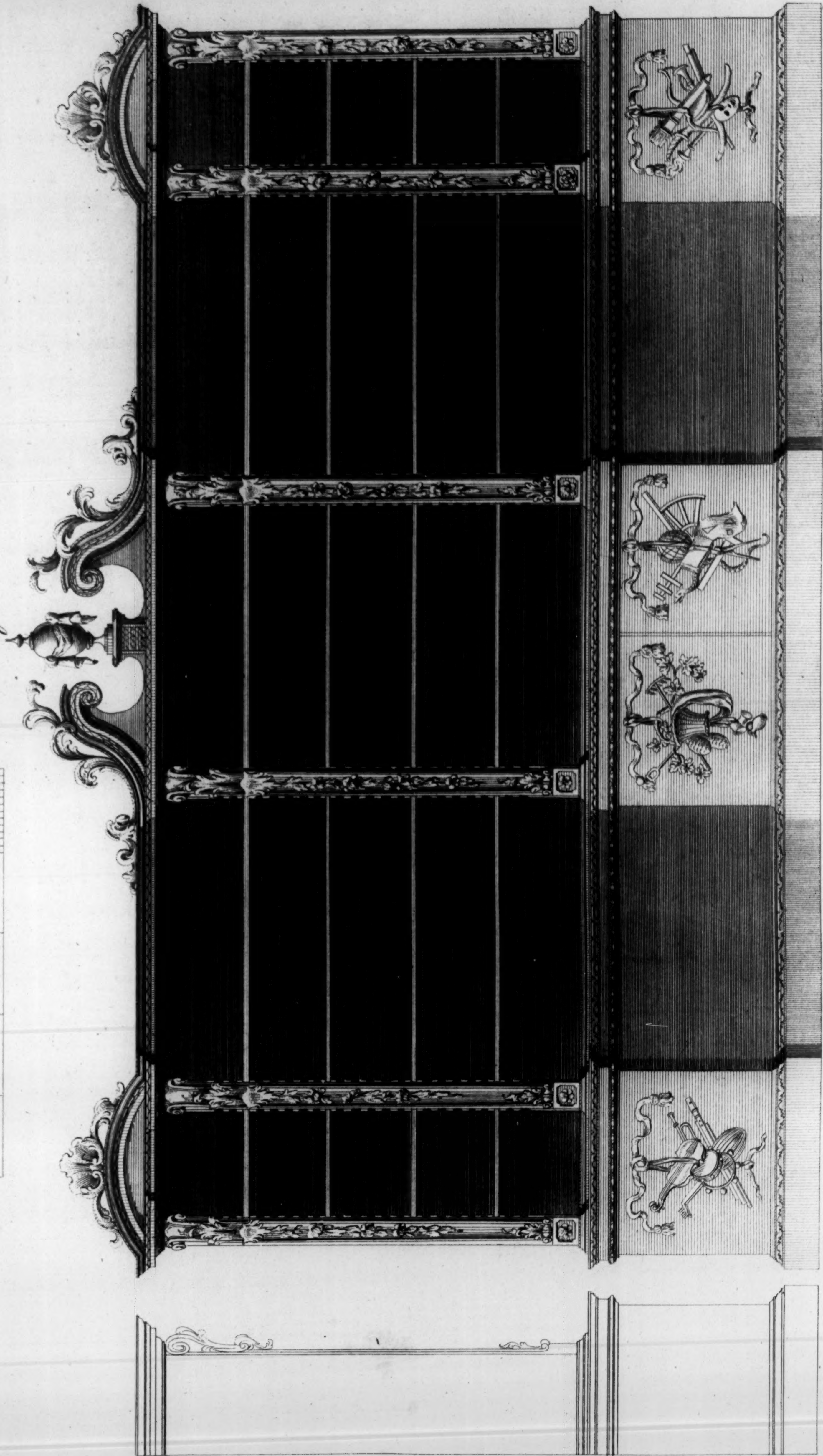
tripudiale inv. et del

Pub.^d according to Act of Parliament 1753

T Muller sculp.



A Library Book-case.



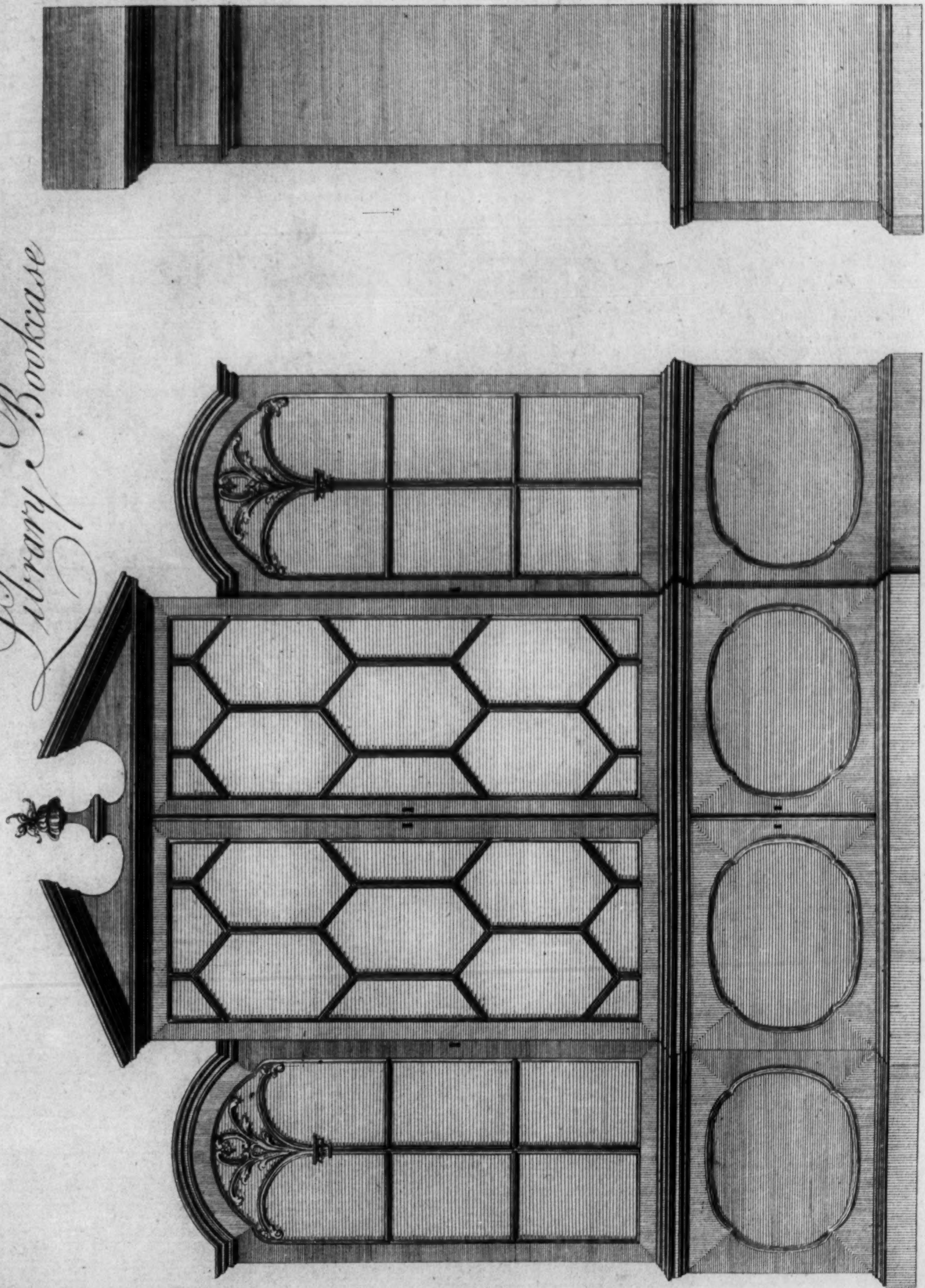
T. Chippendale inv. et delin.

Published according to Act of Parliament 1760. —

J. Taylor sculp.



Library Bookcase



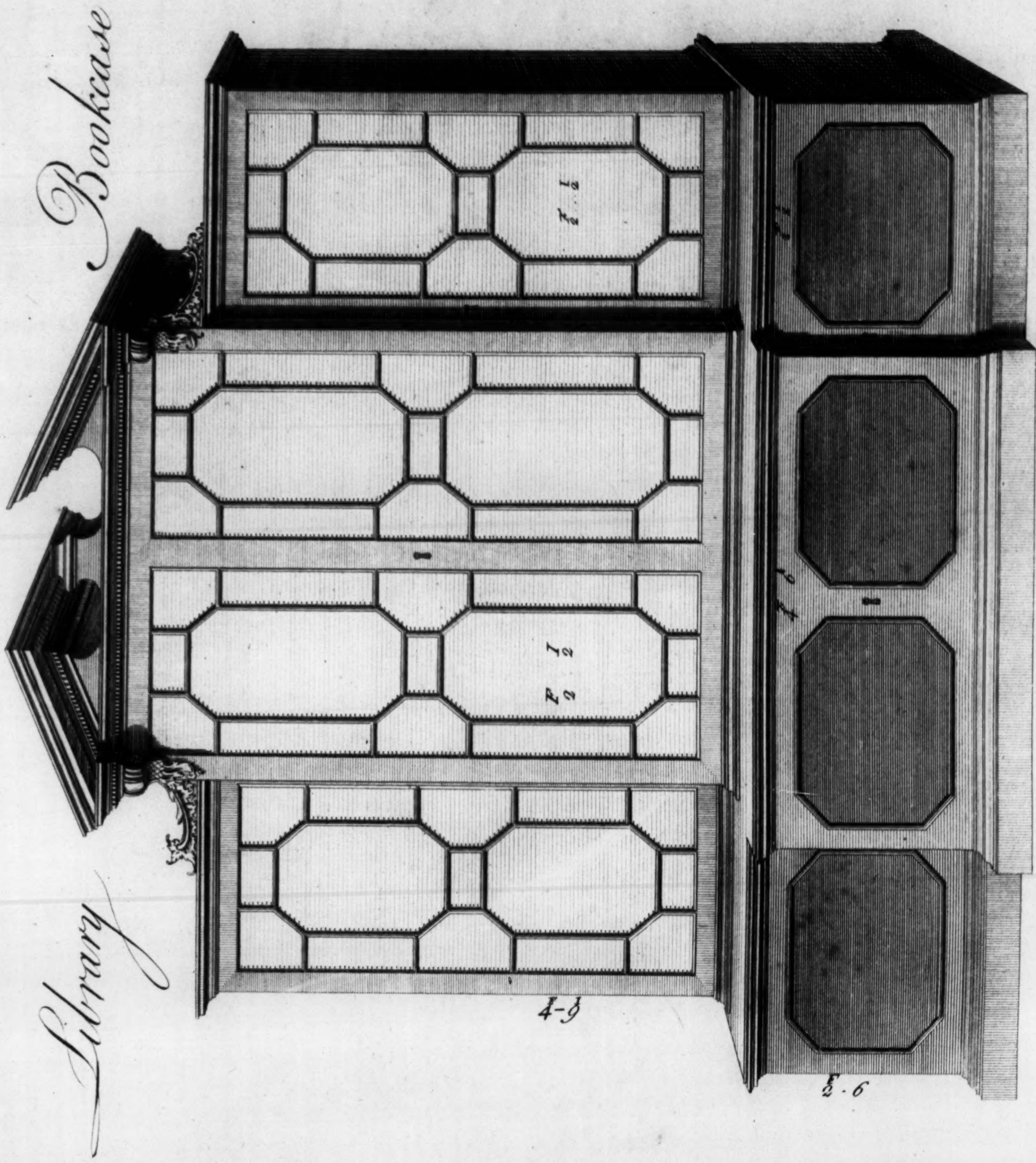
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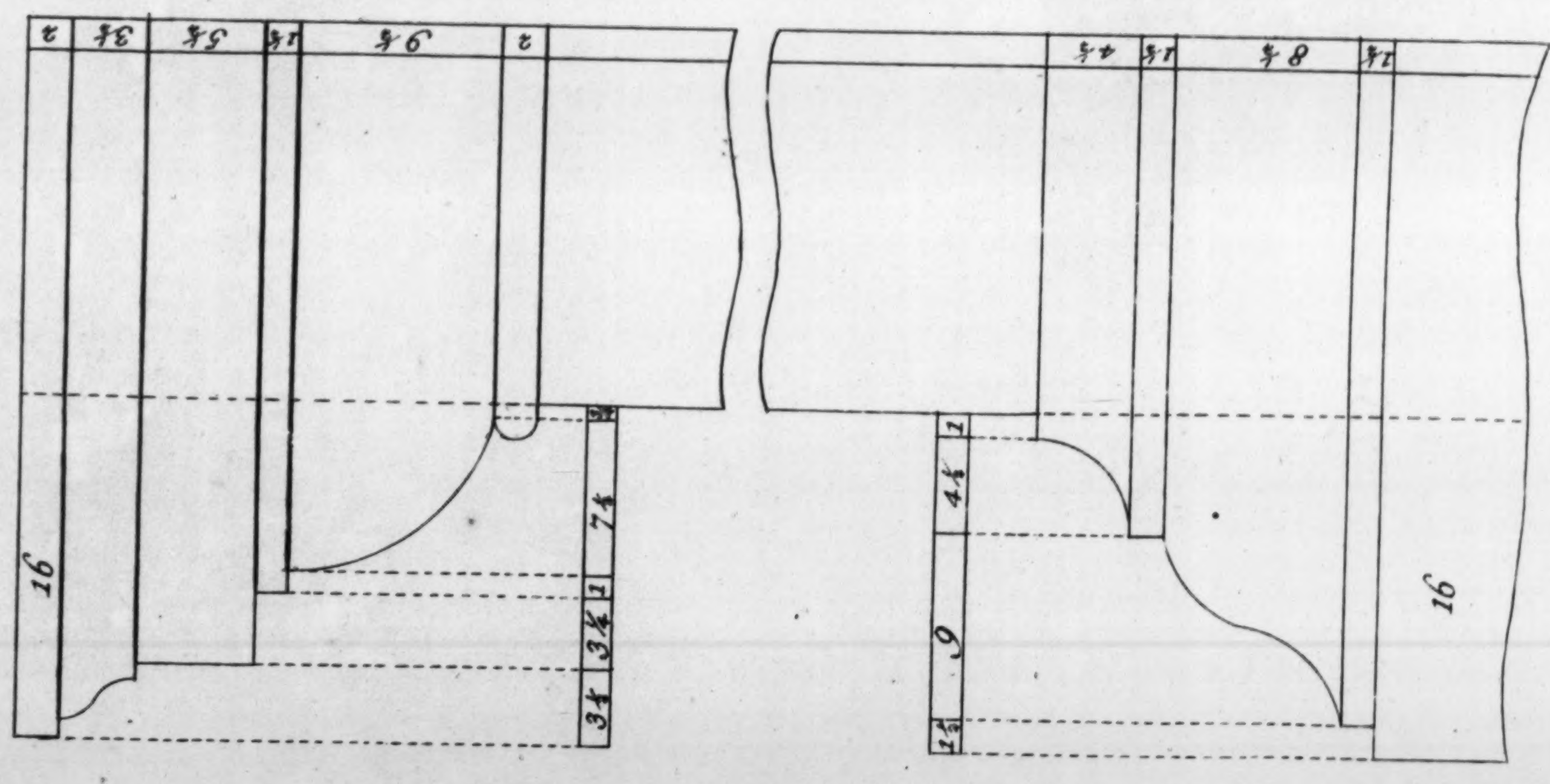
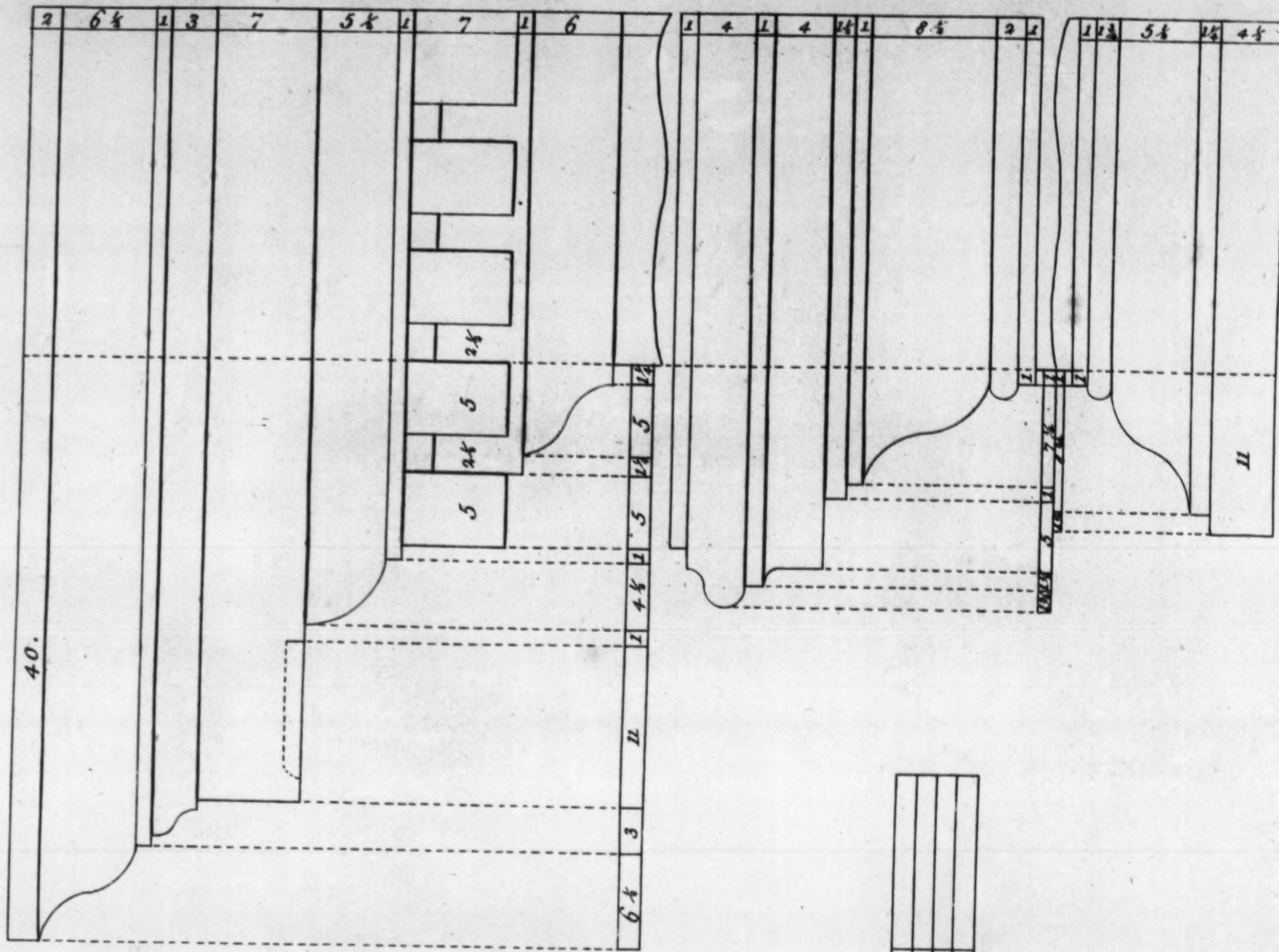
J. J. Muller sculp.





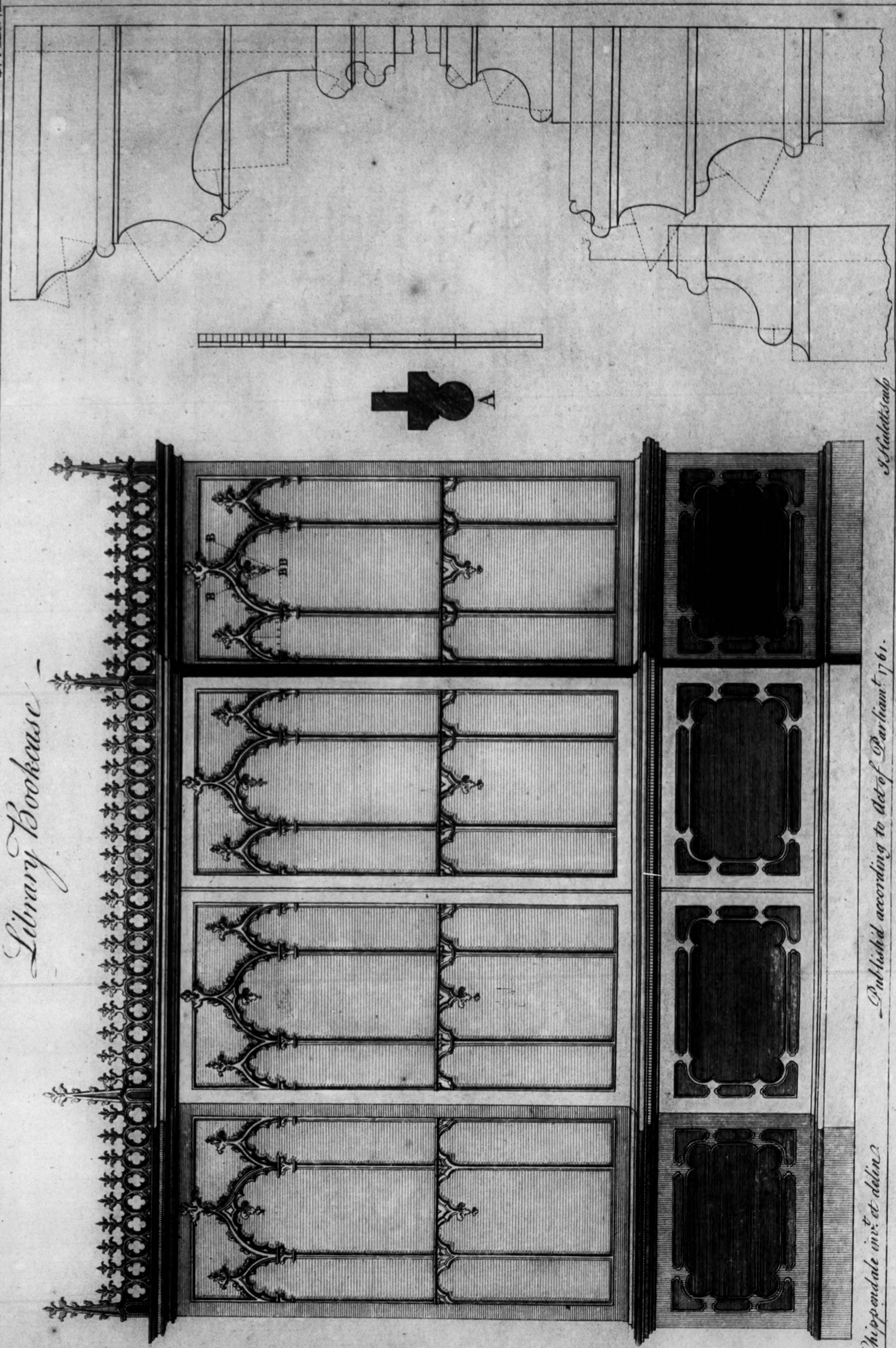








N^o XCVII.



Library Bookcase

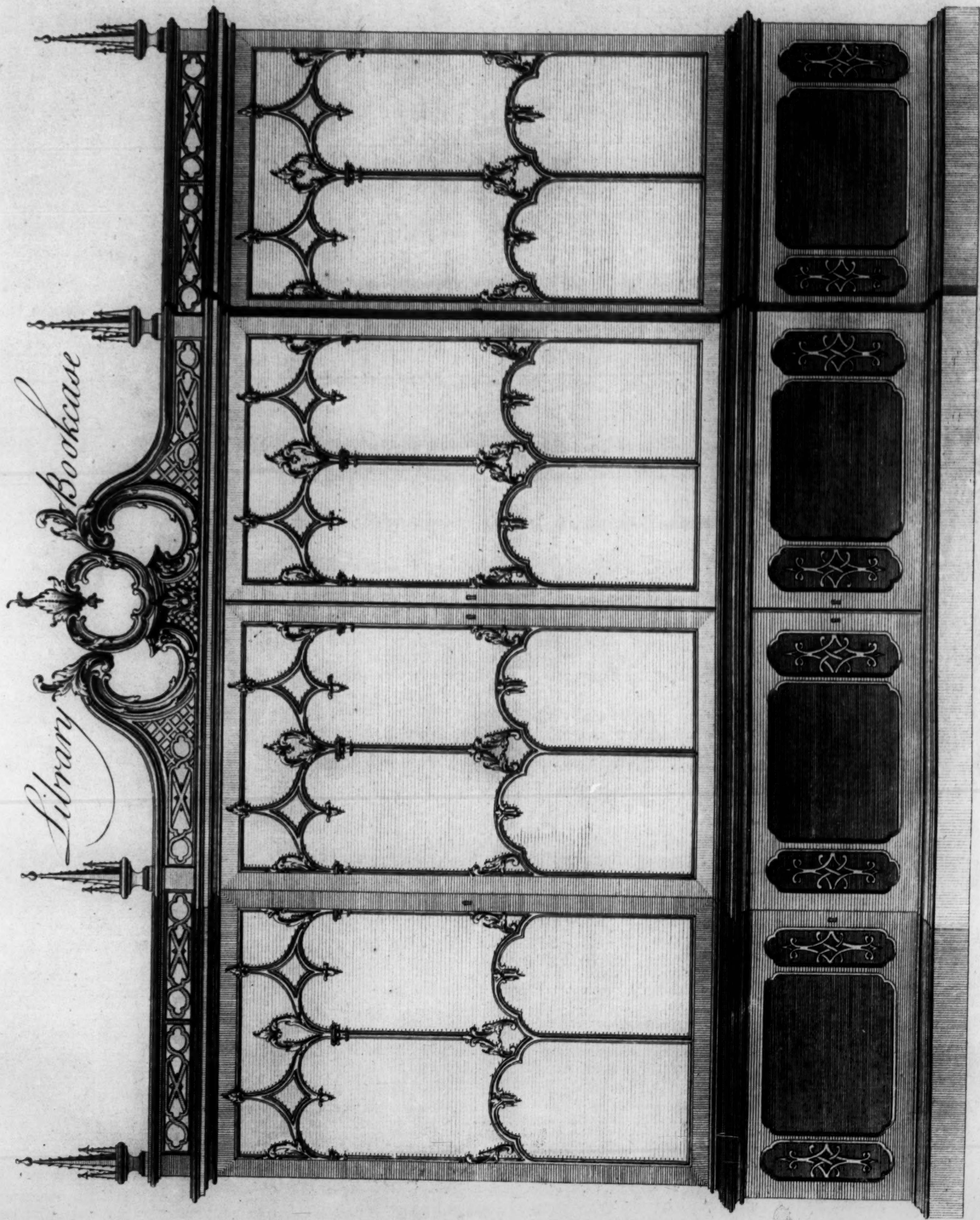
J. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

J. Haldenby



N^o.XCVIII.



J. S. Muller sculp.

Pub according to Act of Parliament 1753

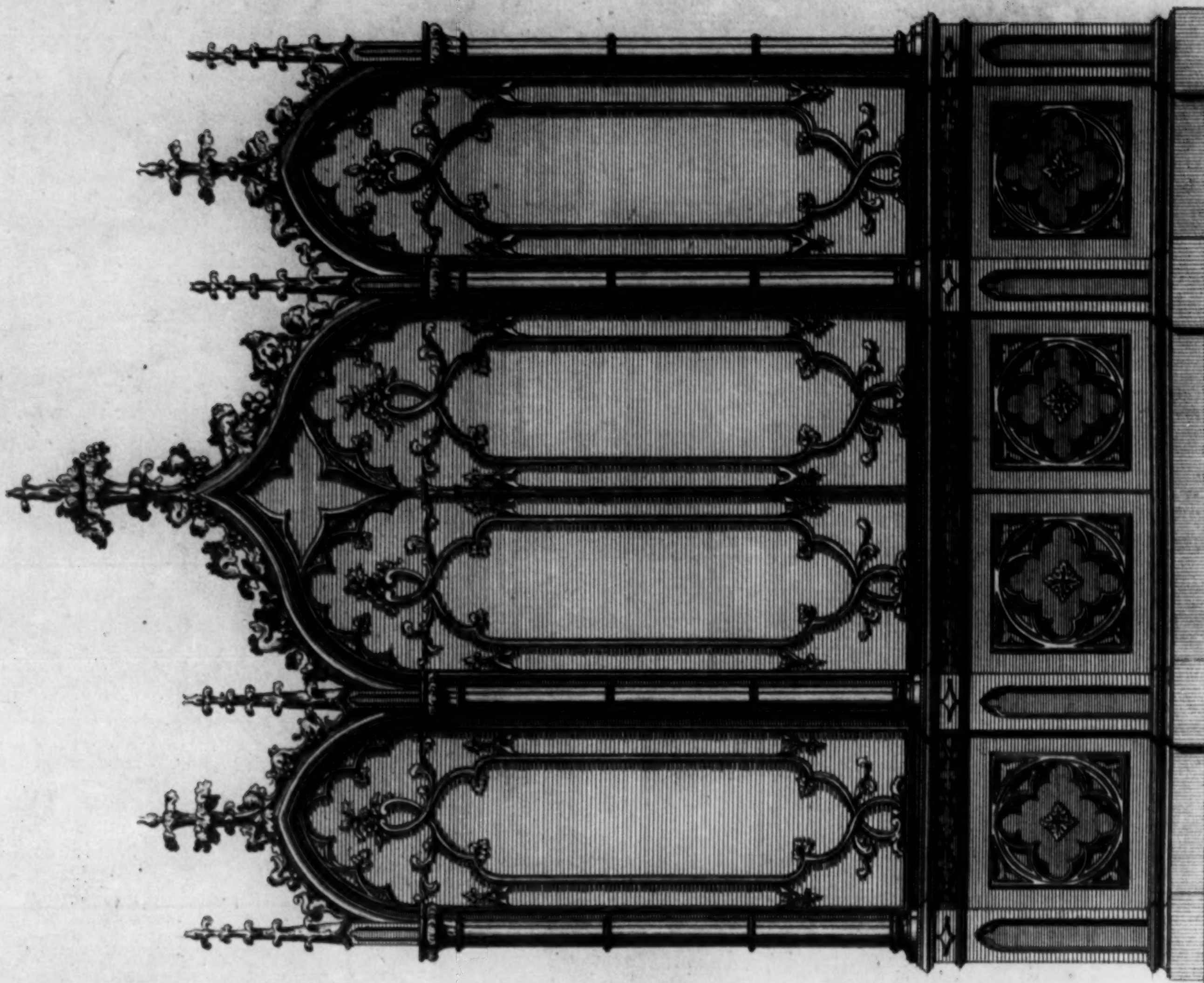
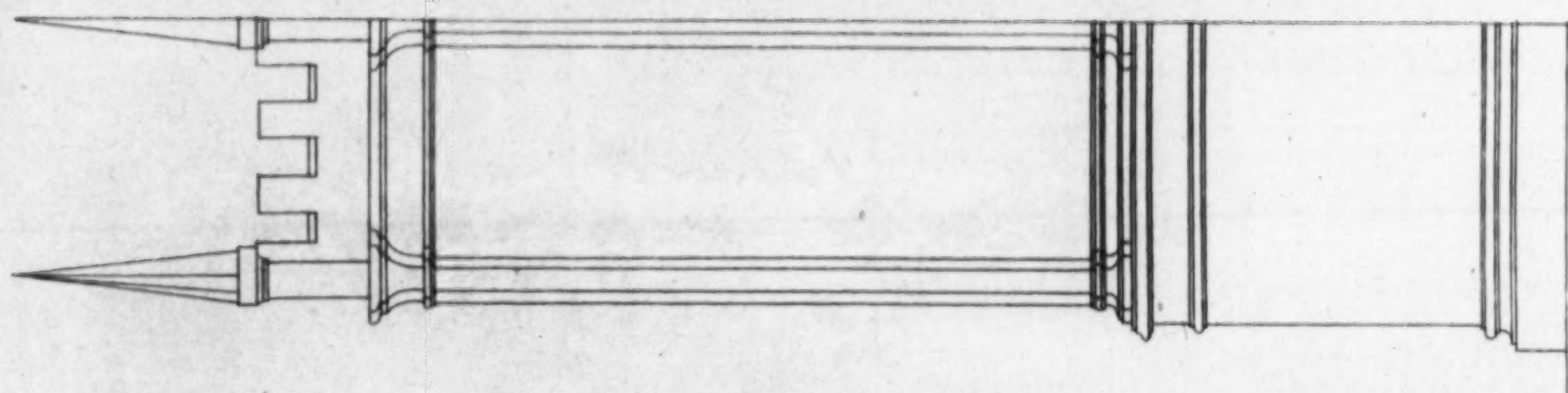
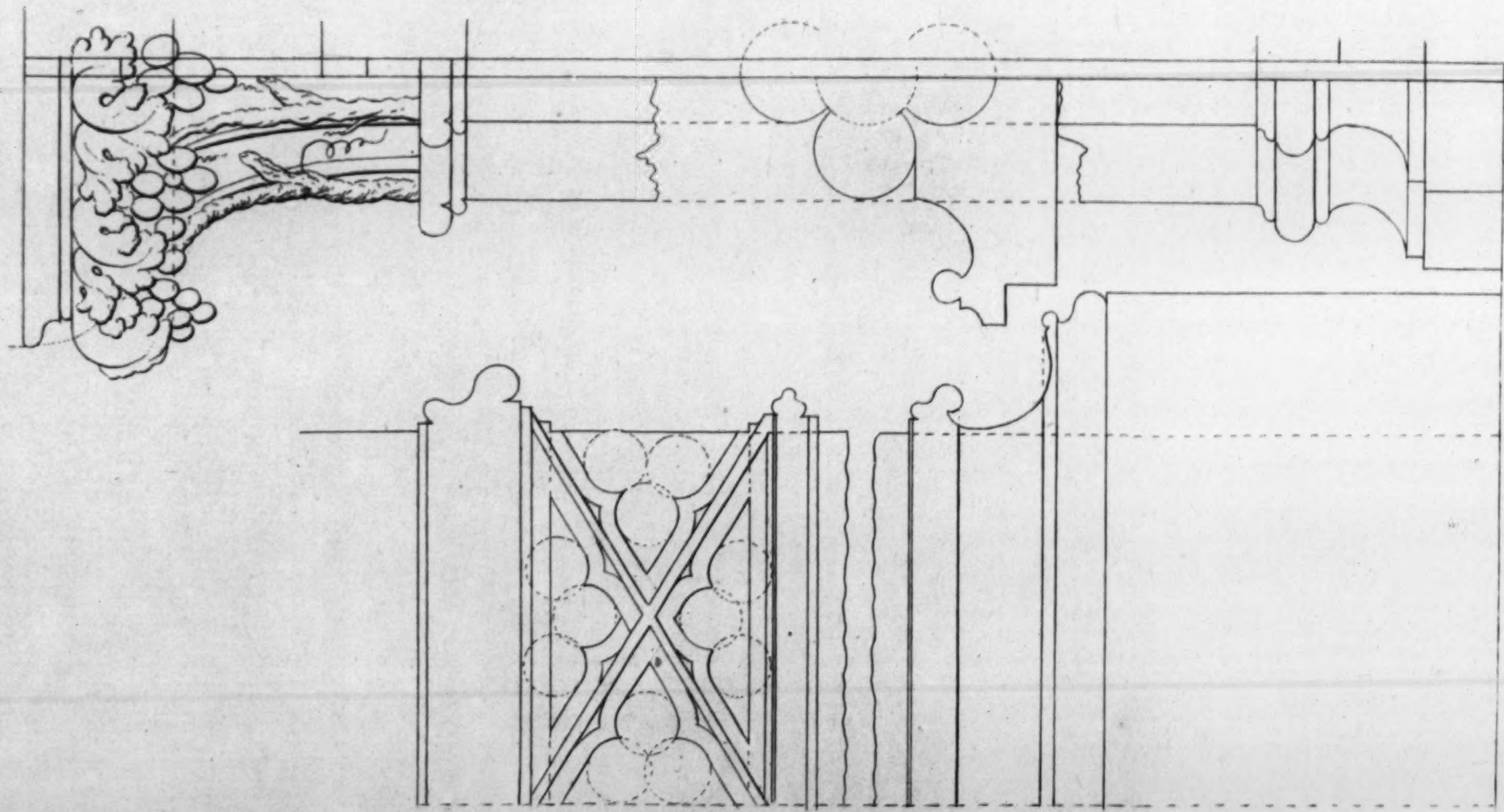
T. Chappendale inv et del





N^o C.

A Gothic Bookcase.



J. Chippendale inv. et delin.

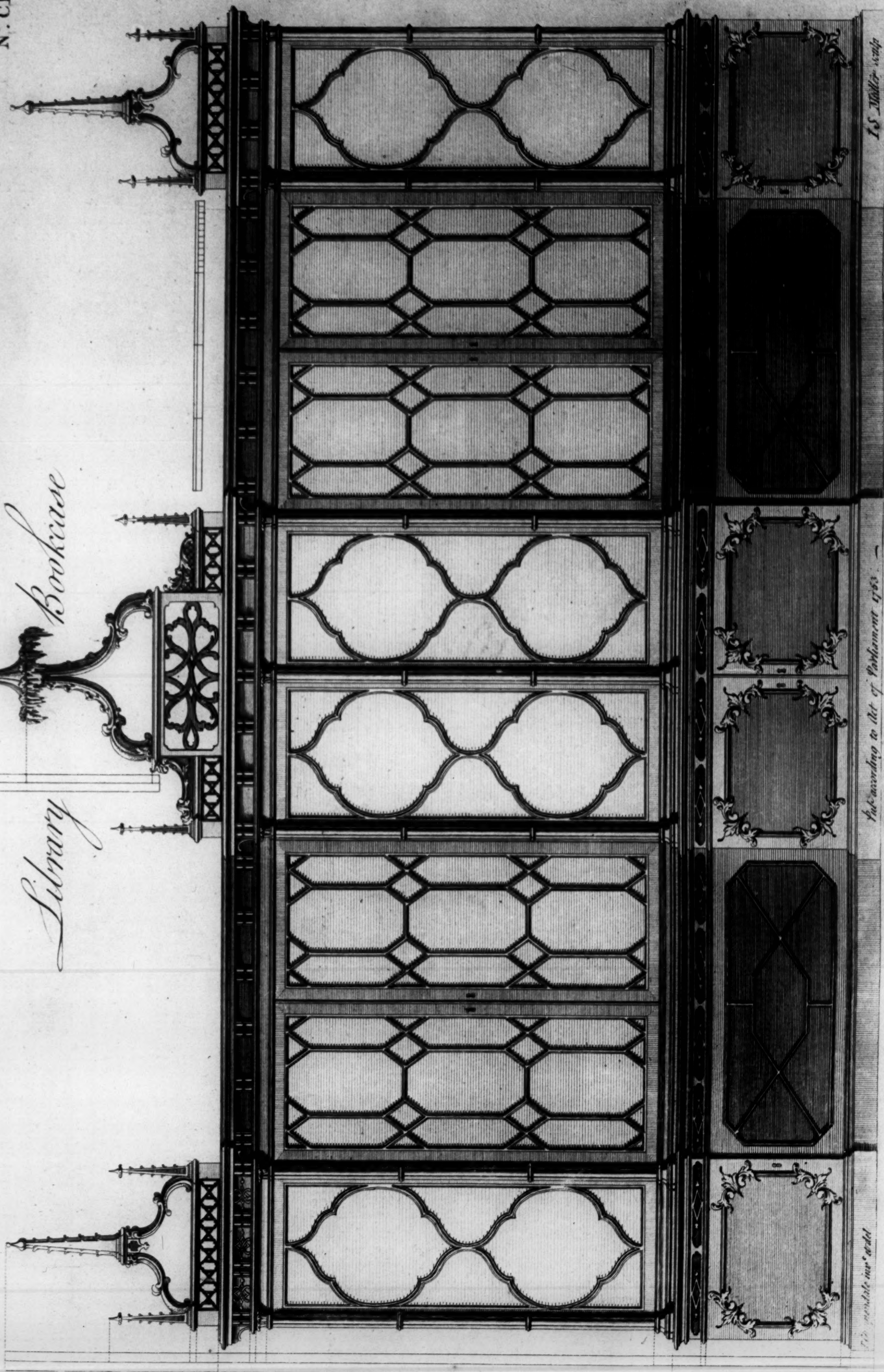
Published according to Act of Parliament 1761.

J. Miller sculp.



N° CI

Library
Bookcase



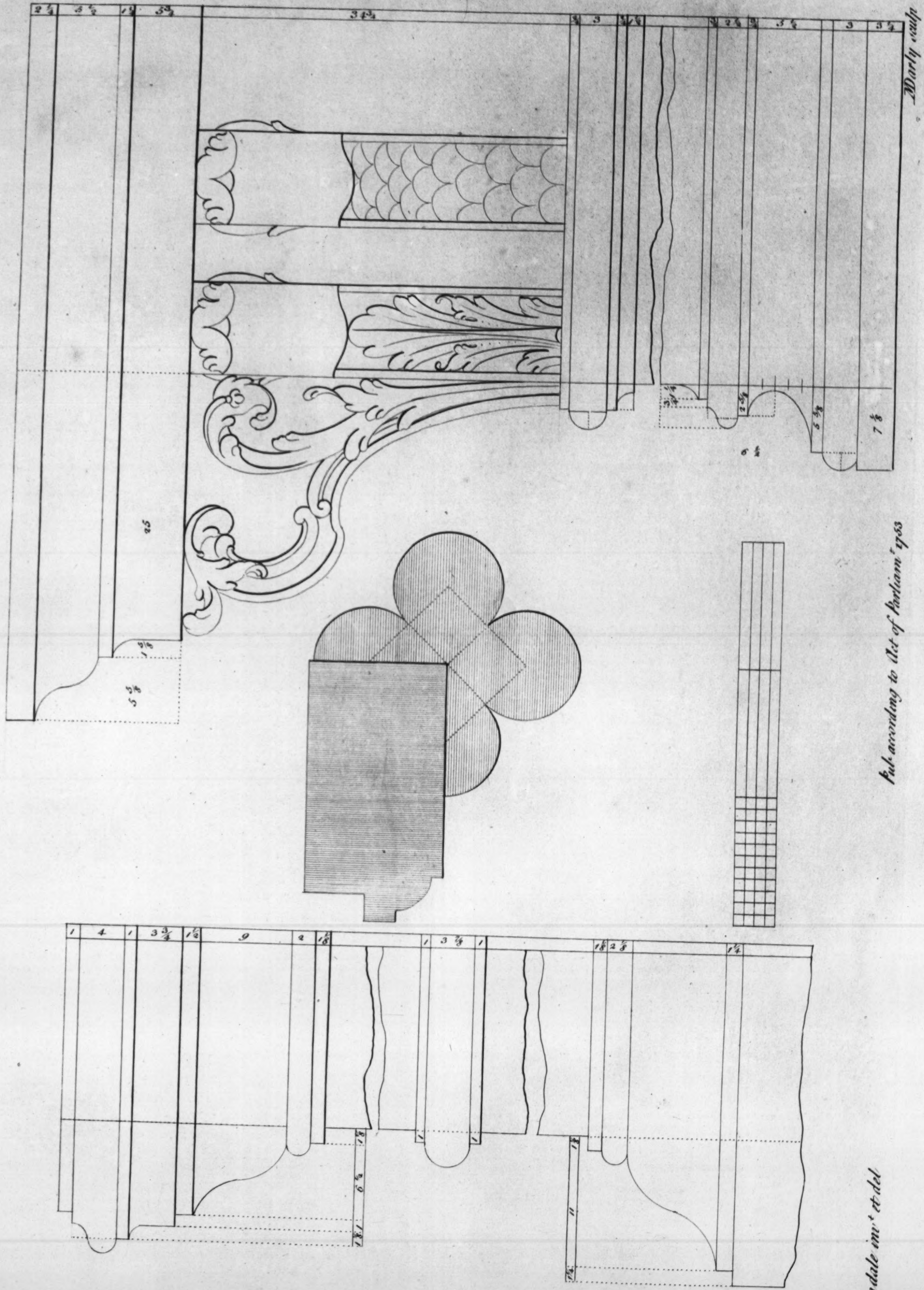
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Not according to list of Parliament 1783.



N° CII.



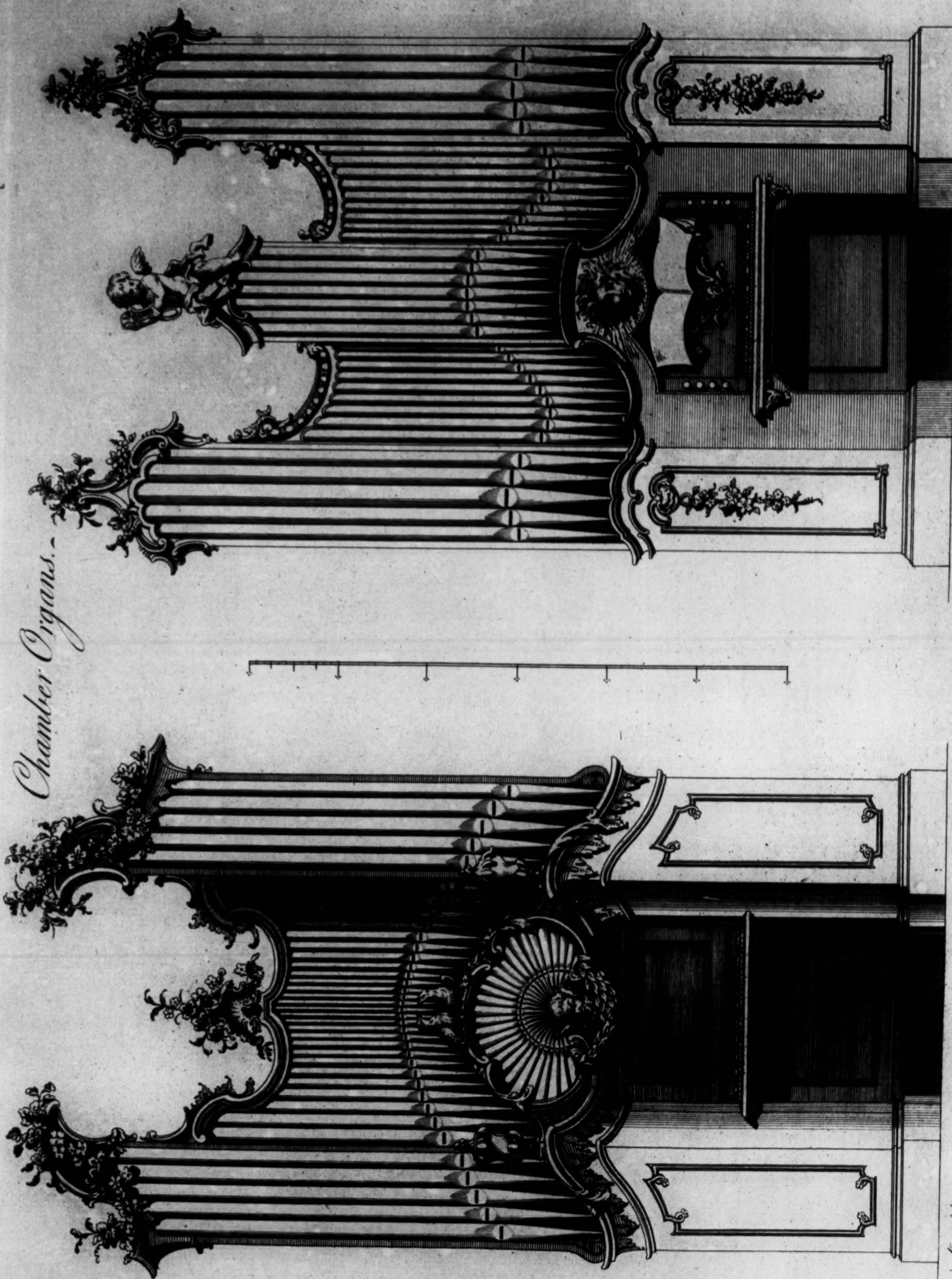
Trappendale inv. et del.

Pub. according to list of Antiquities 1753

Worthy cult.



Chamber Organs.



J. Chippendale inv. et delin.

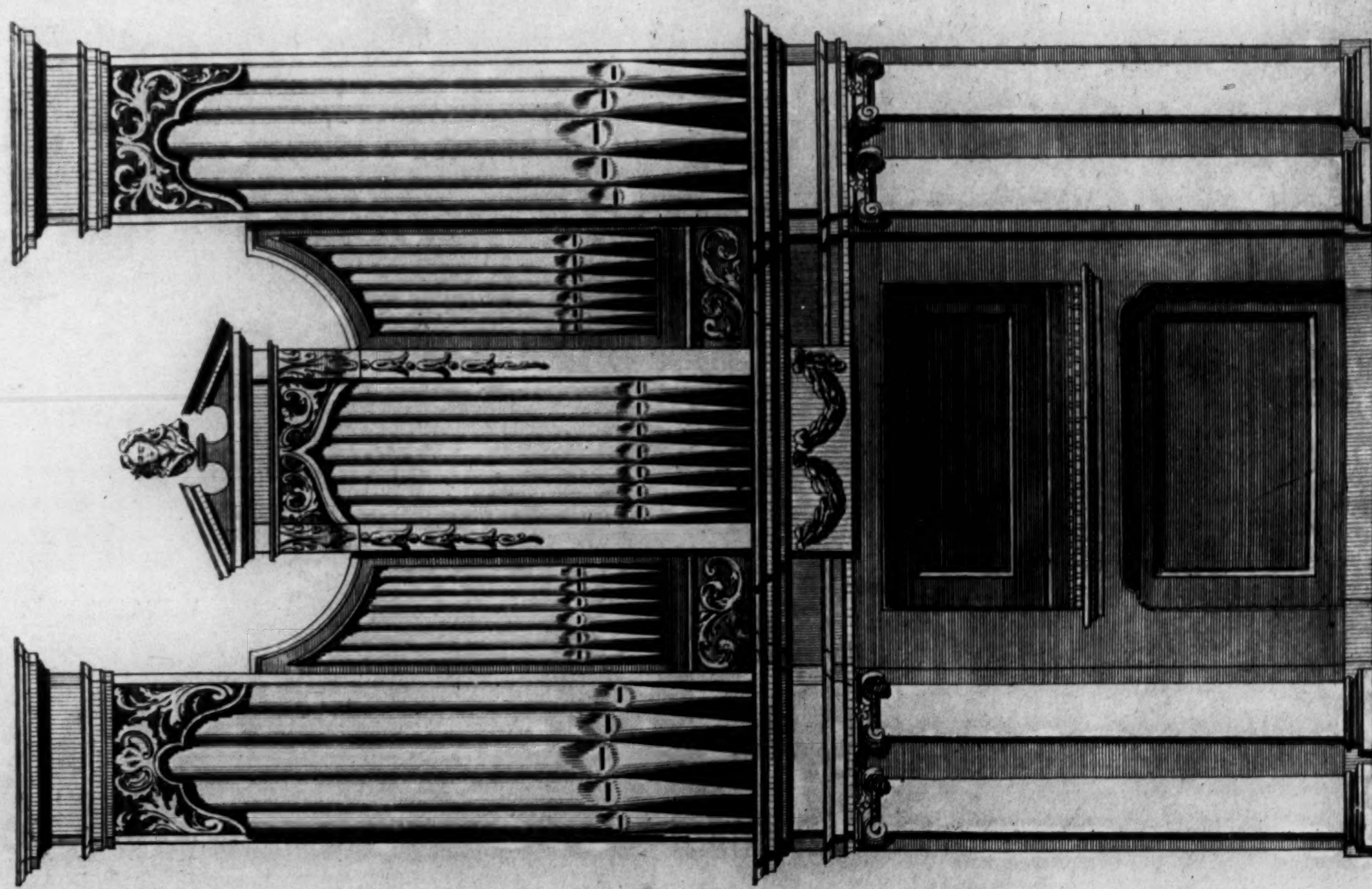
Published according to Act of Parliament 1740.

Moncrieff Sculp

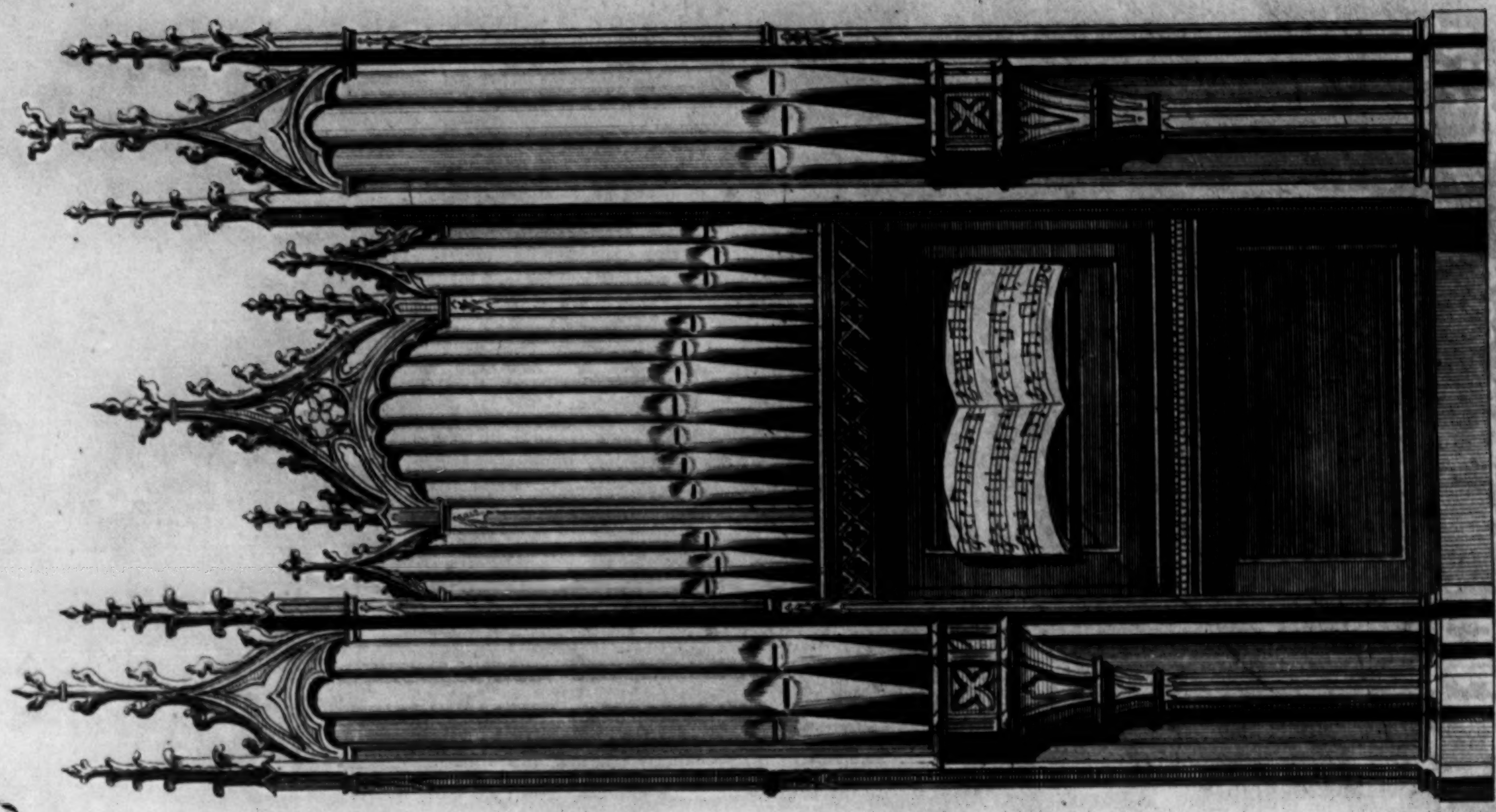


Chamber Organs

N^o CIV.



J. Cyprien del. inv. et sculp.



Published according to act of Parliament 5. Geo. 4.



An Organ

N^o.CV.



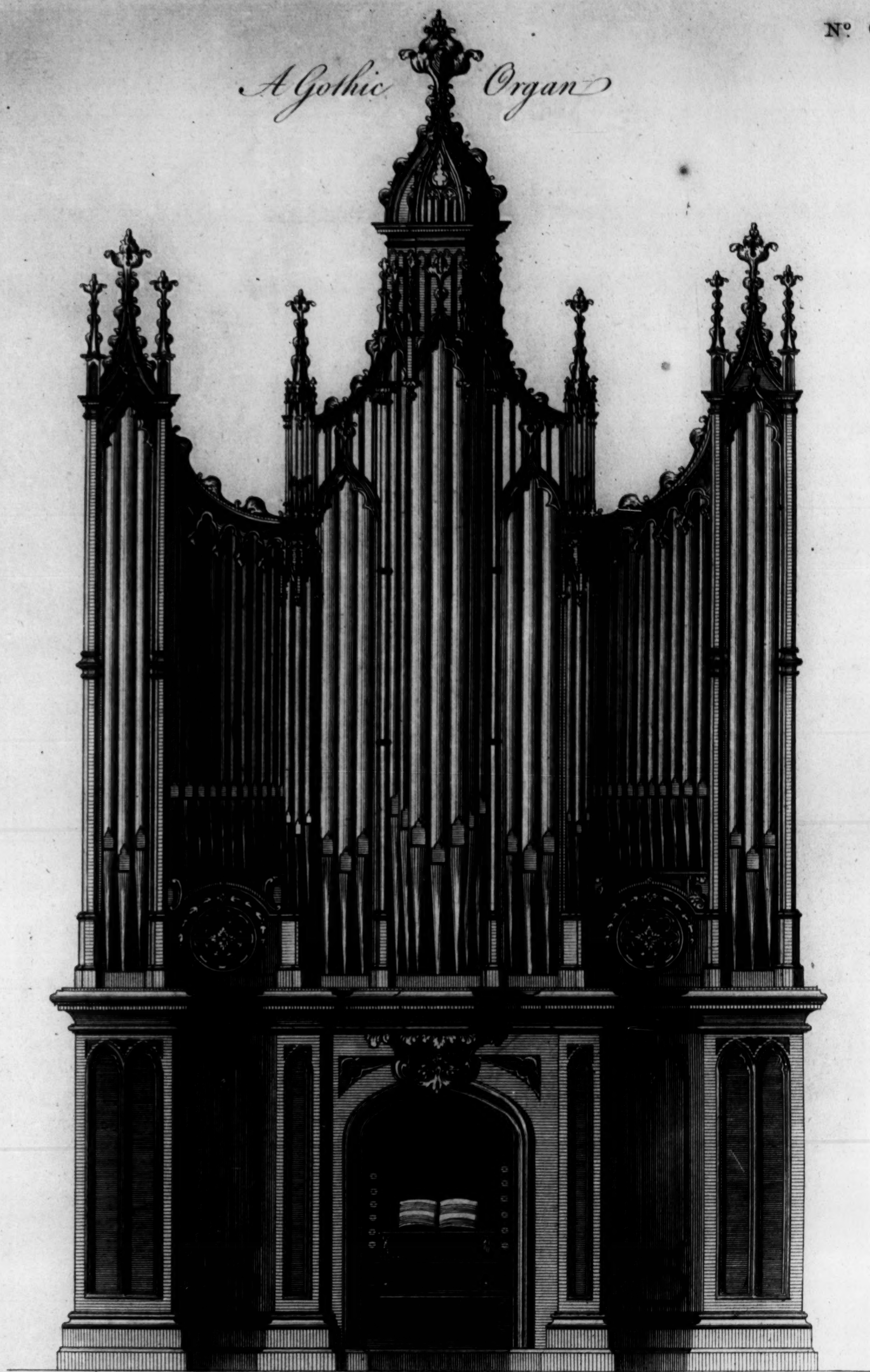
J. Chippendale inv. et delin.

Published according to Act of Parliam. 1760.



Nº CVL.

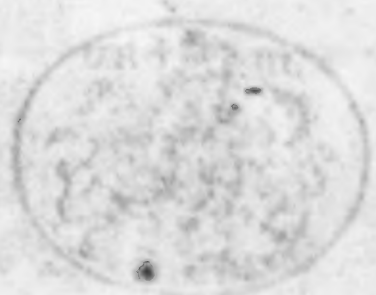
A Gothic Organ



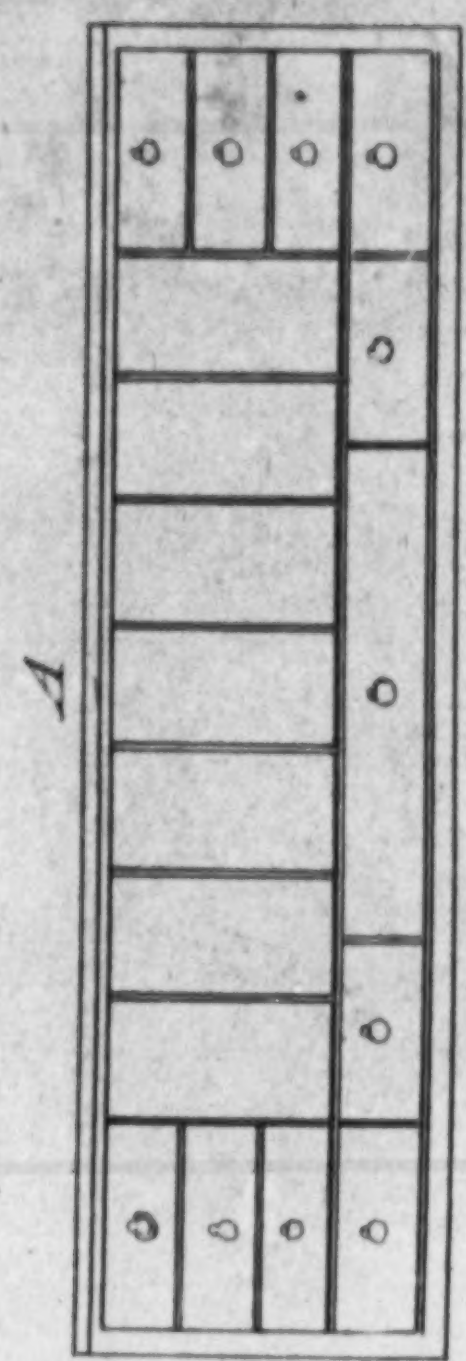
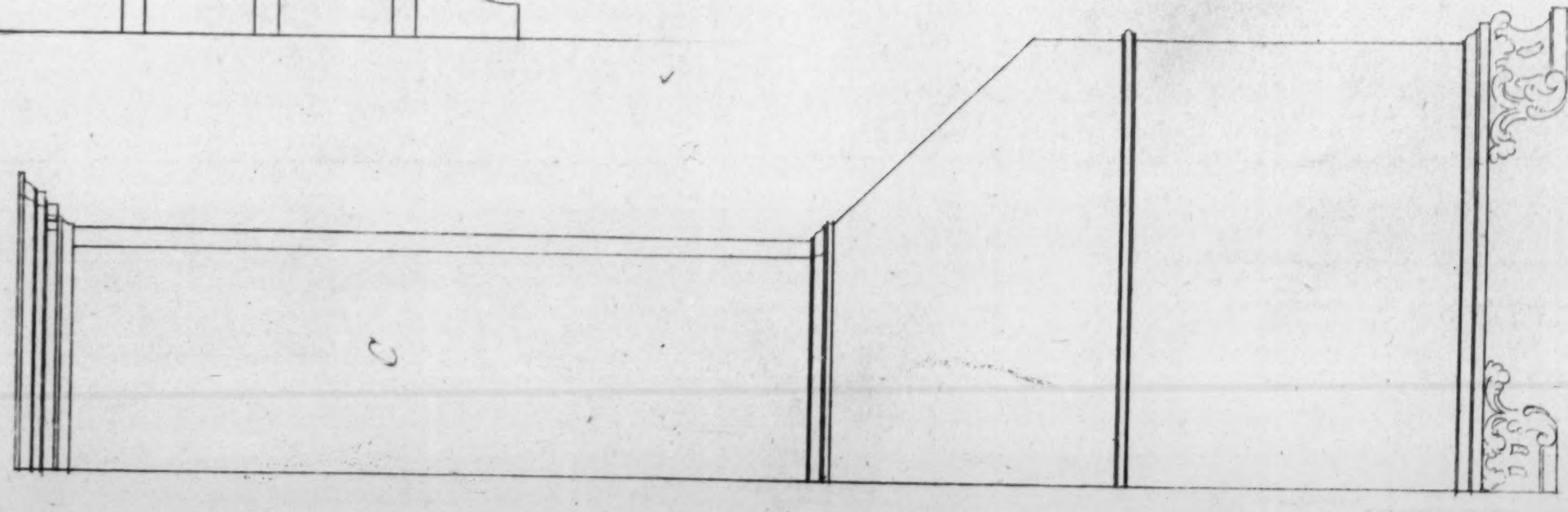
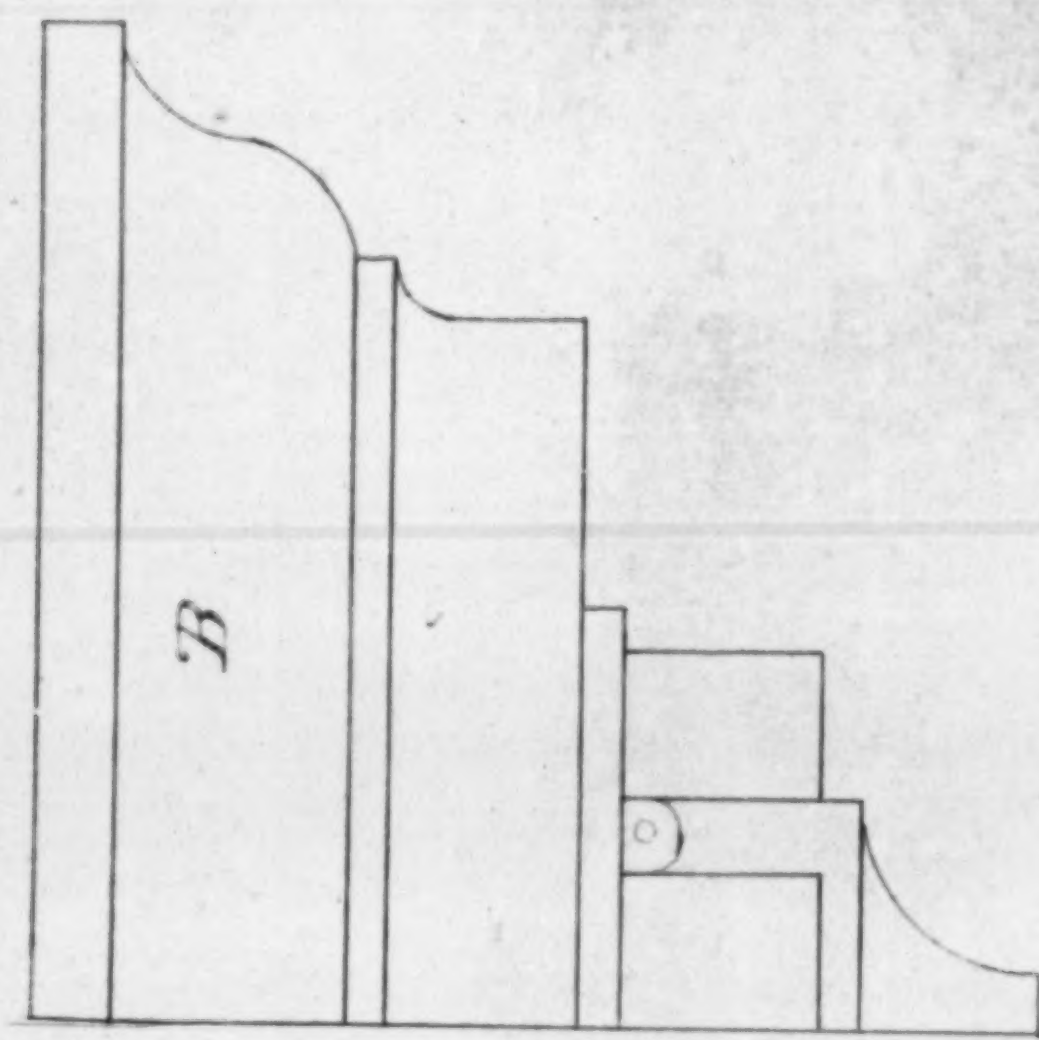
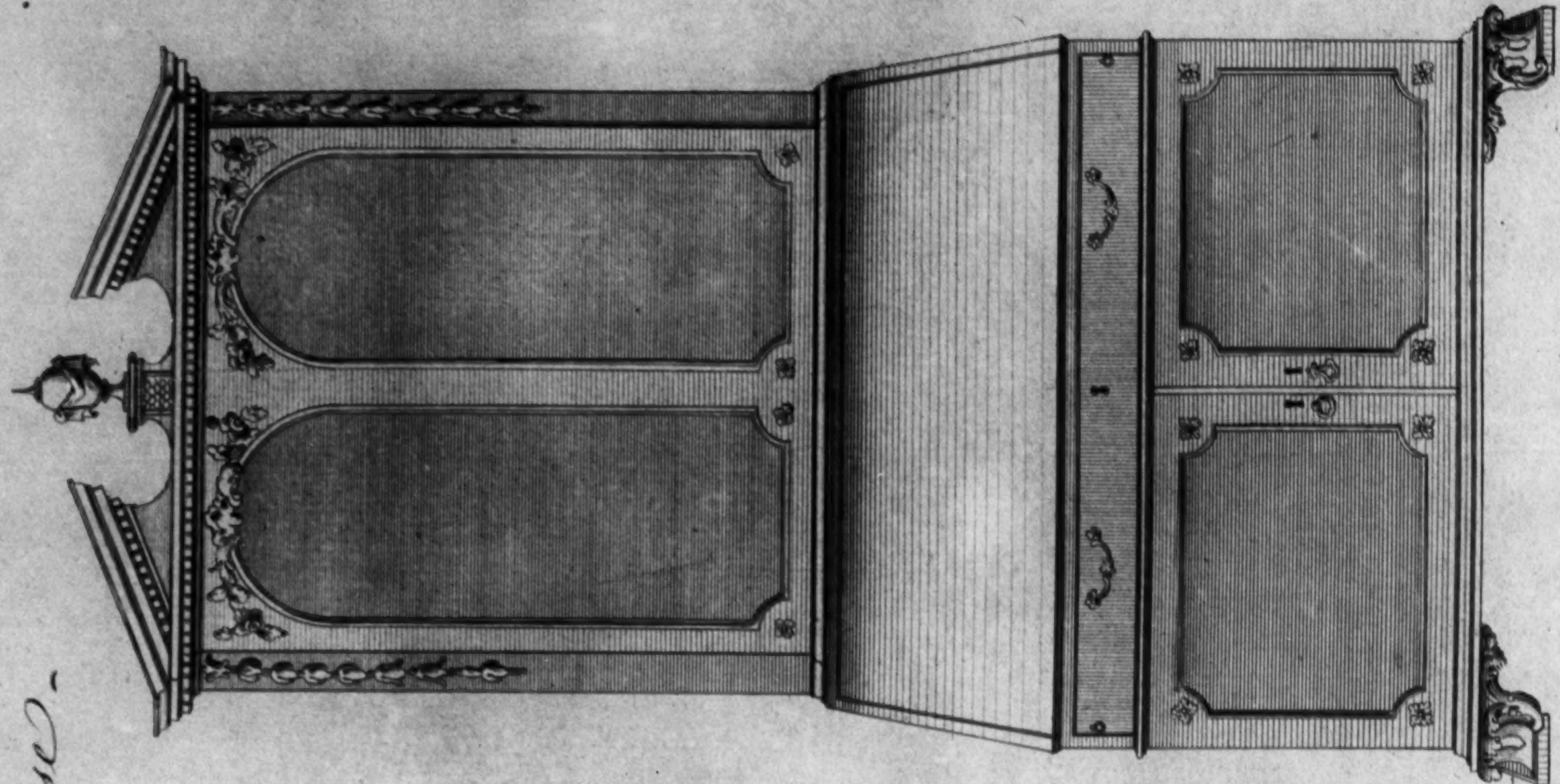
J. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

Miller sculp.



A Desk & Bookcase.

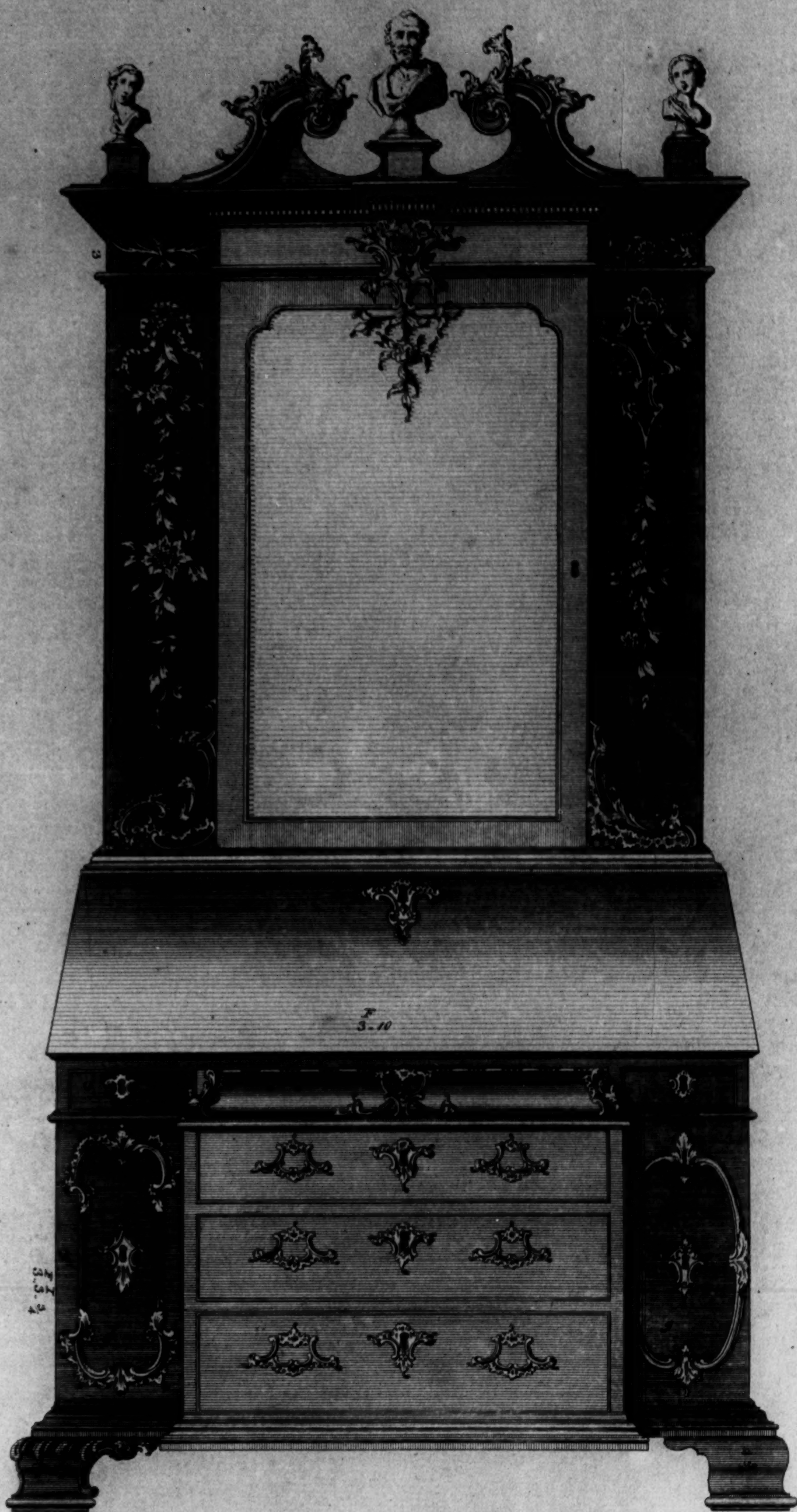


J. Chippendale inv. & sculps.

Published according to Act of Parliament 1760.

N^o CVIII

Desk & Bookcase.



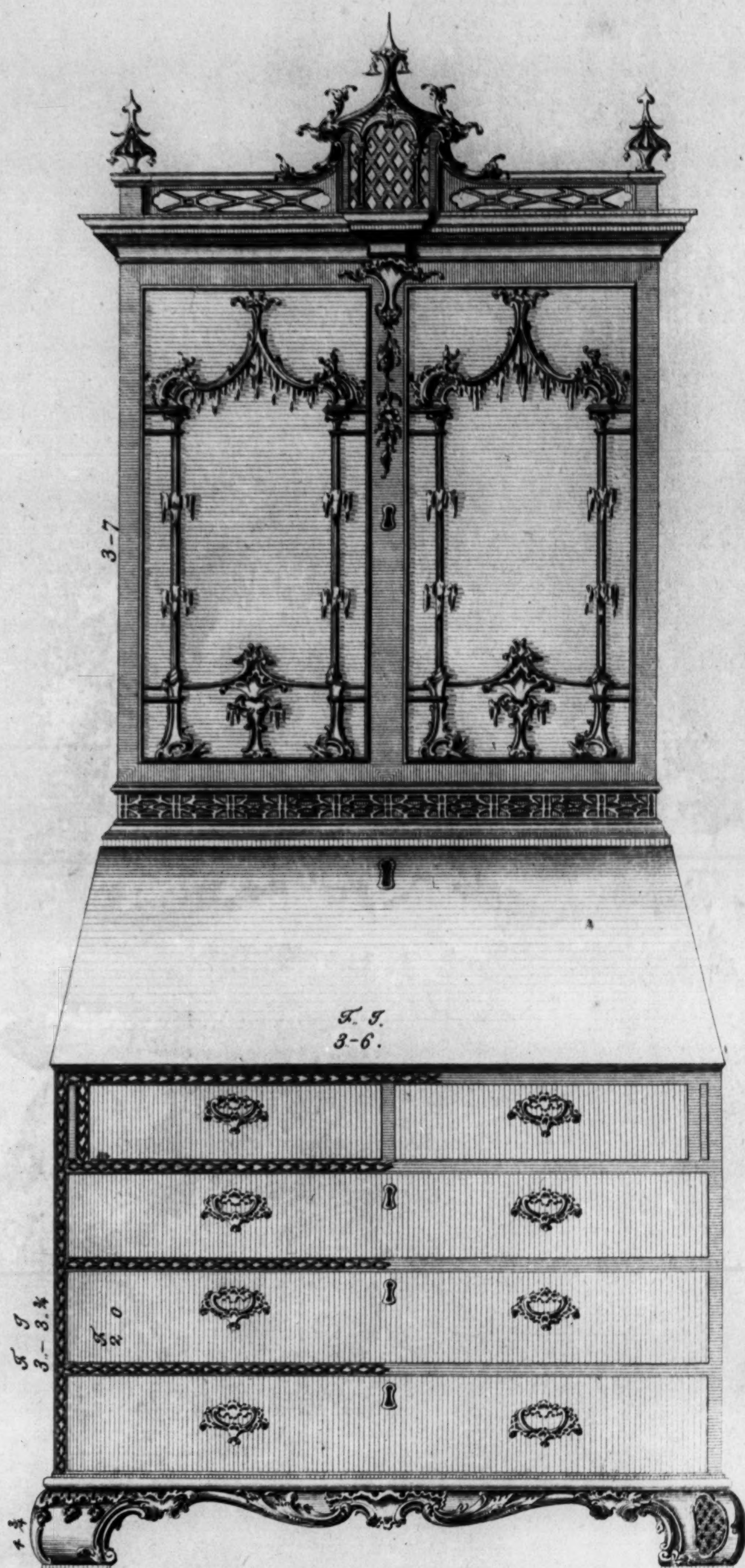
T. Chippendale inv. et delin.

Published according to Act of Parliament.

J. S. Müller Sculp.

N°CIX

Desk & Bookcase.

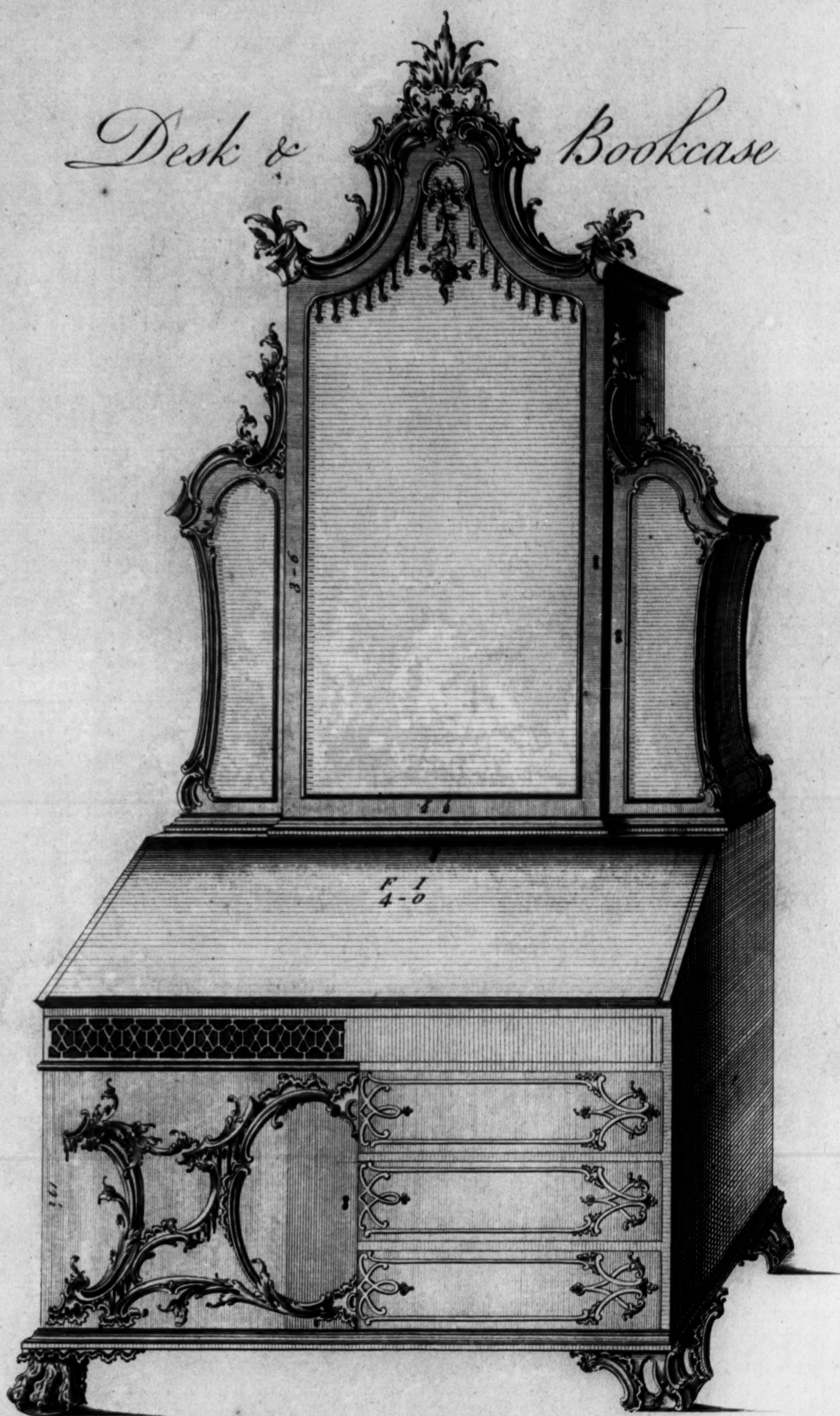


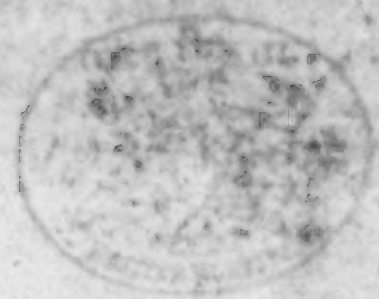
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753

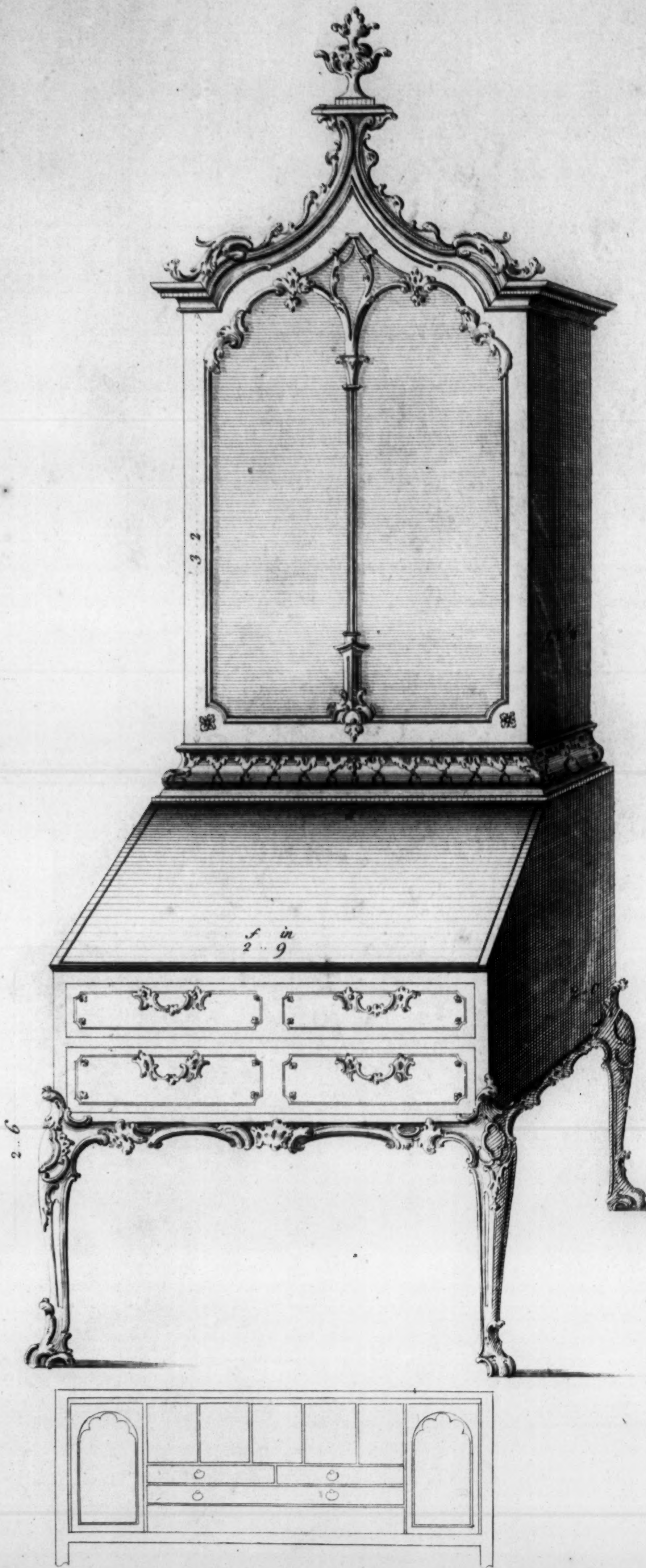
Warty sculp.

Desk & Bookcase





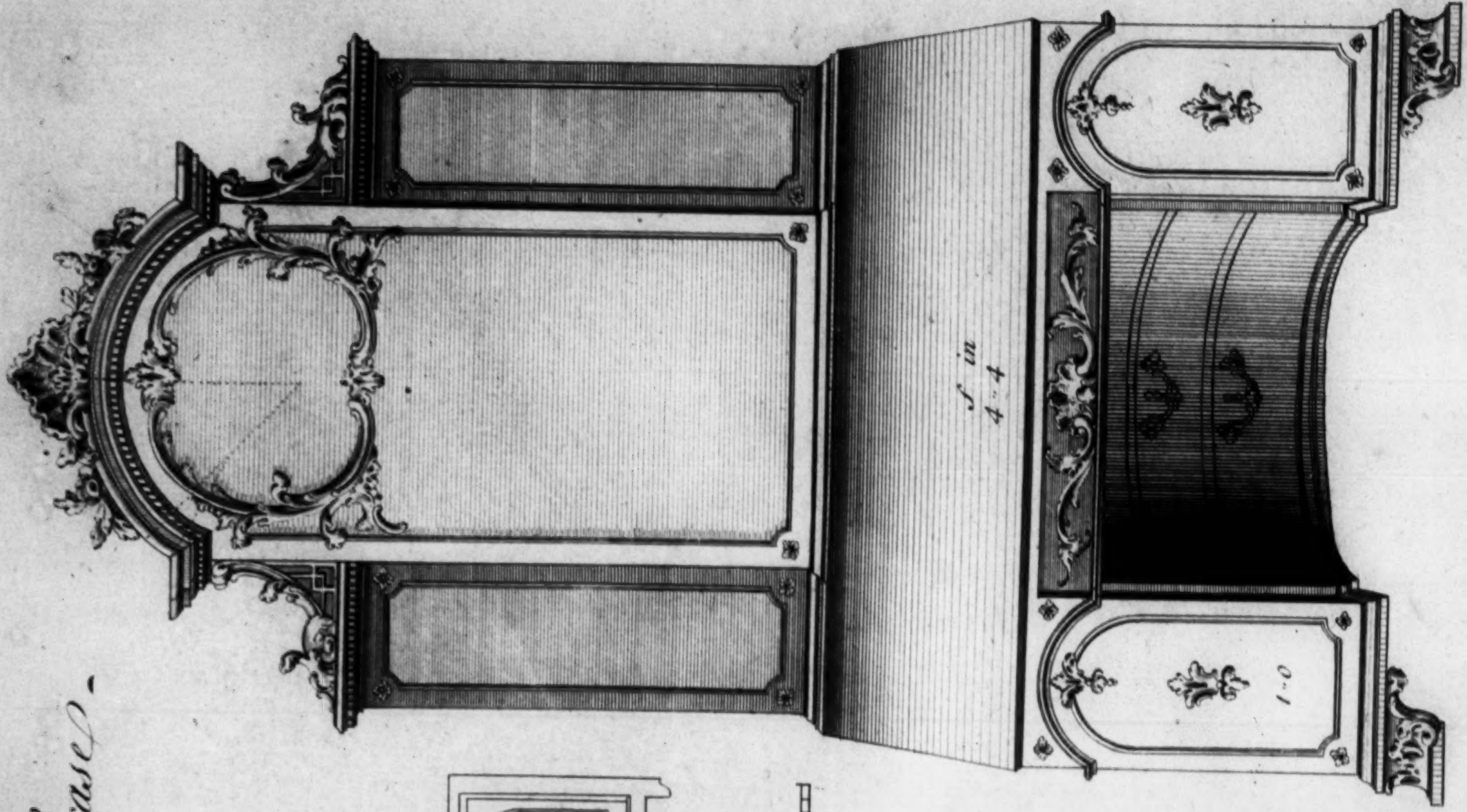
Desk & Bookcase -



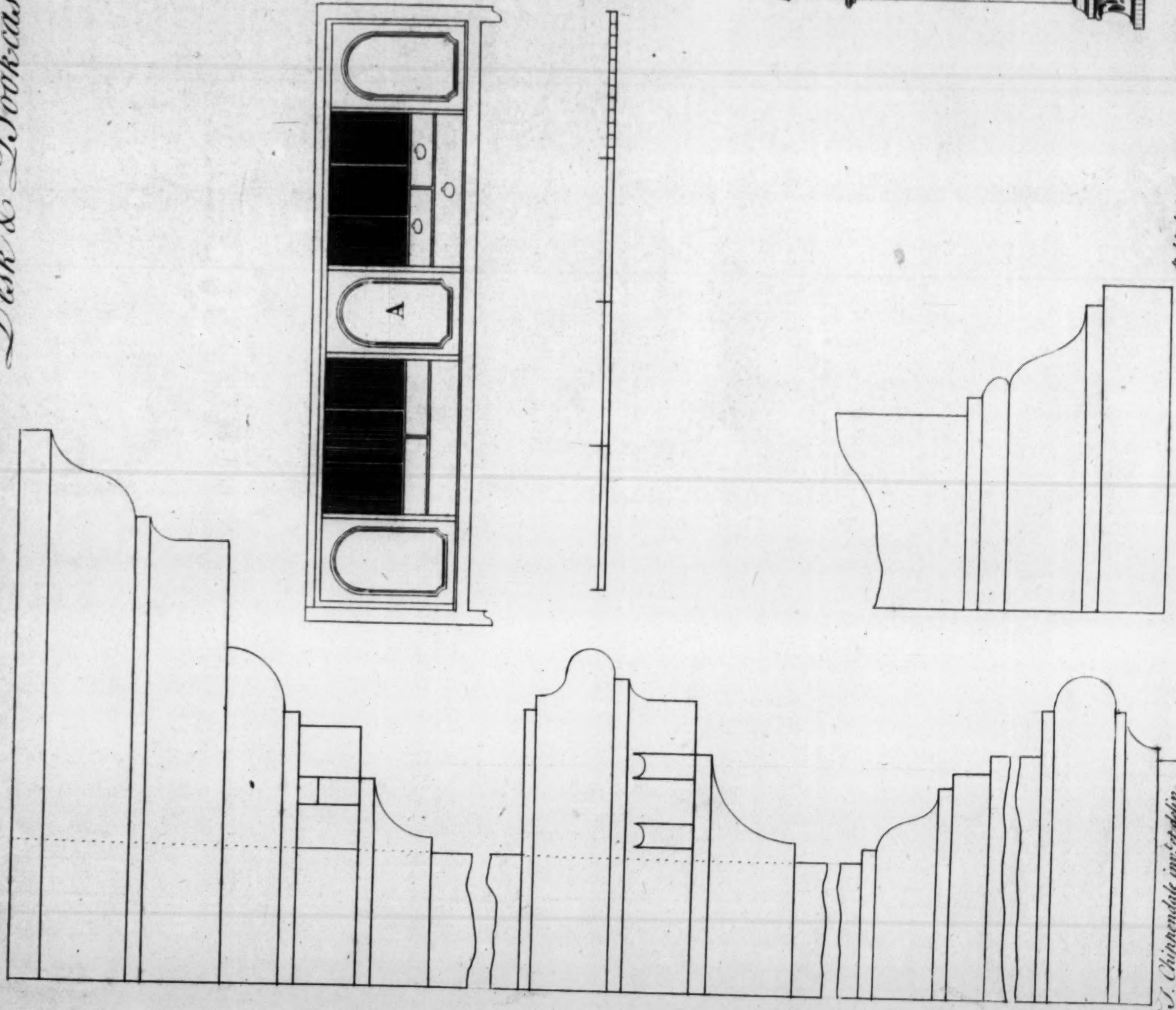


Desk & Bookcase.

N^o CXII.



Marble sculp.

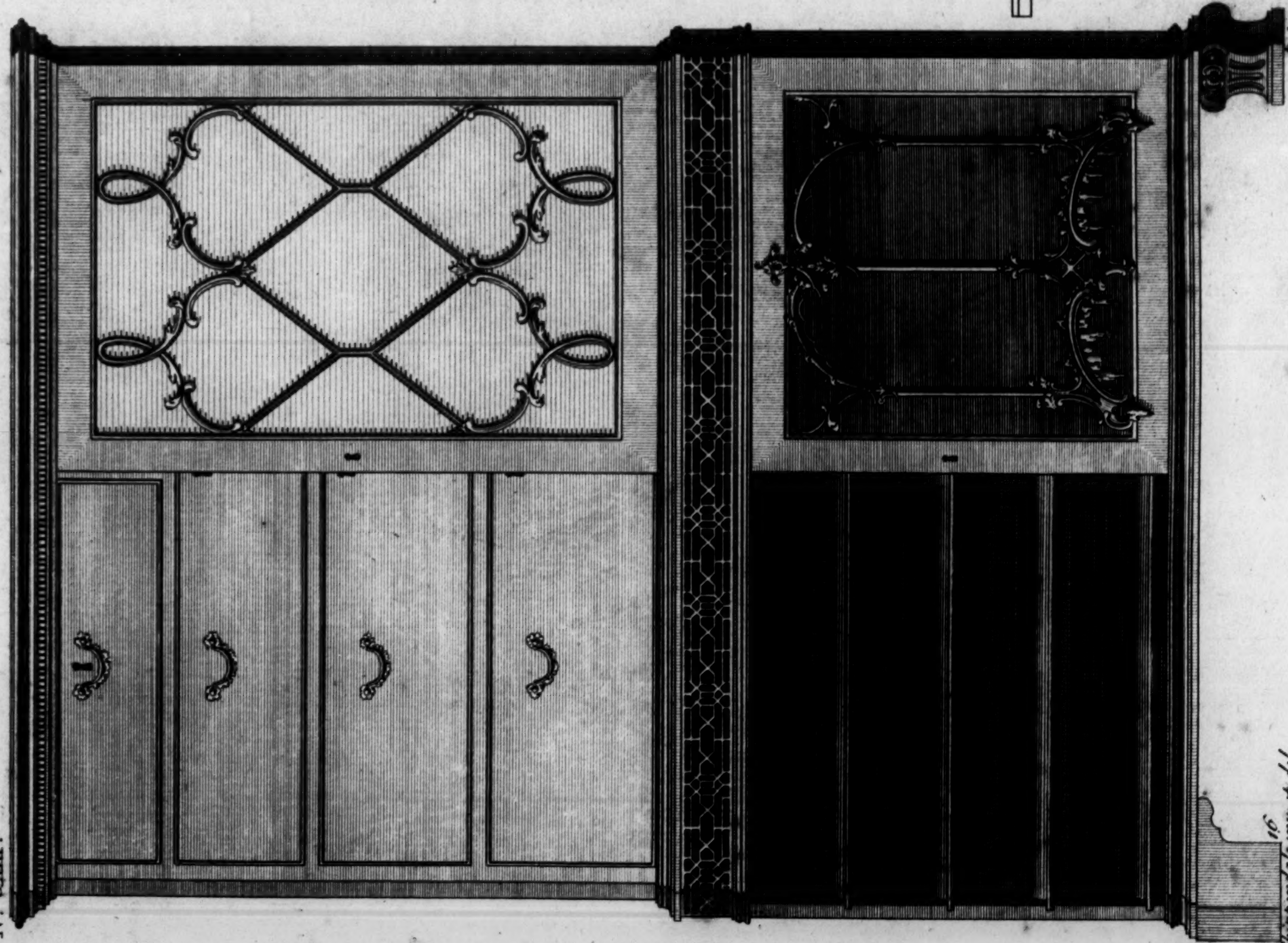


Published according to Act of Parliament 1760.

J. Chippendale inv. et delin.

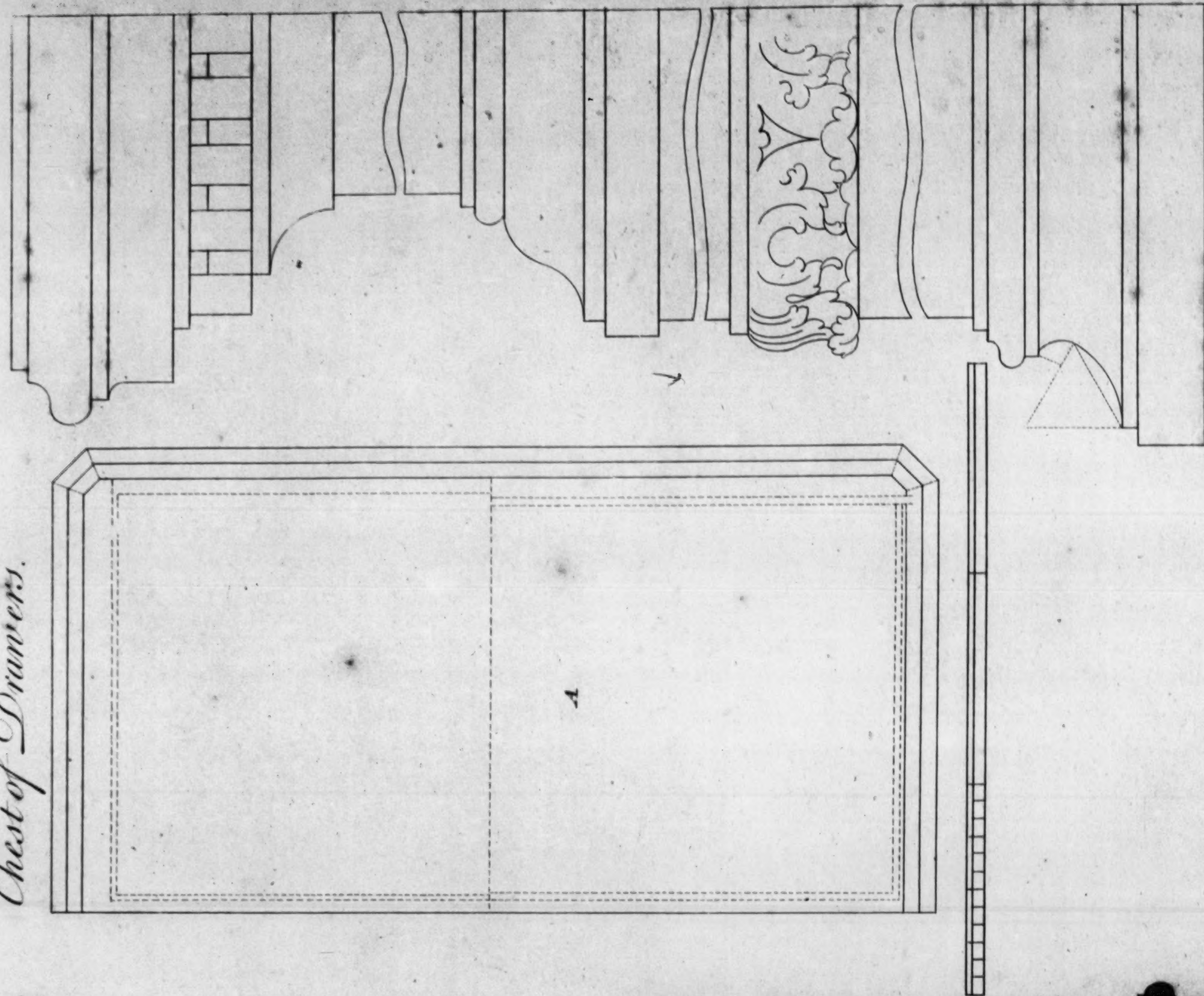


N° CXIII.



T. Chappondale inv. et del.

Chest of Drawers.

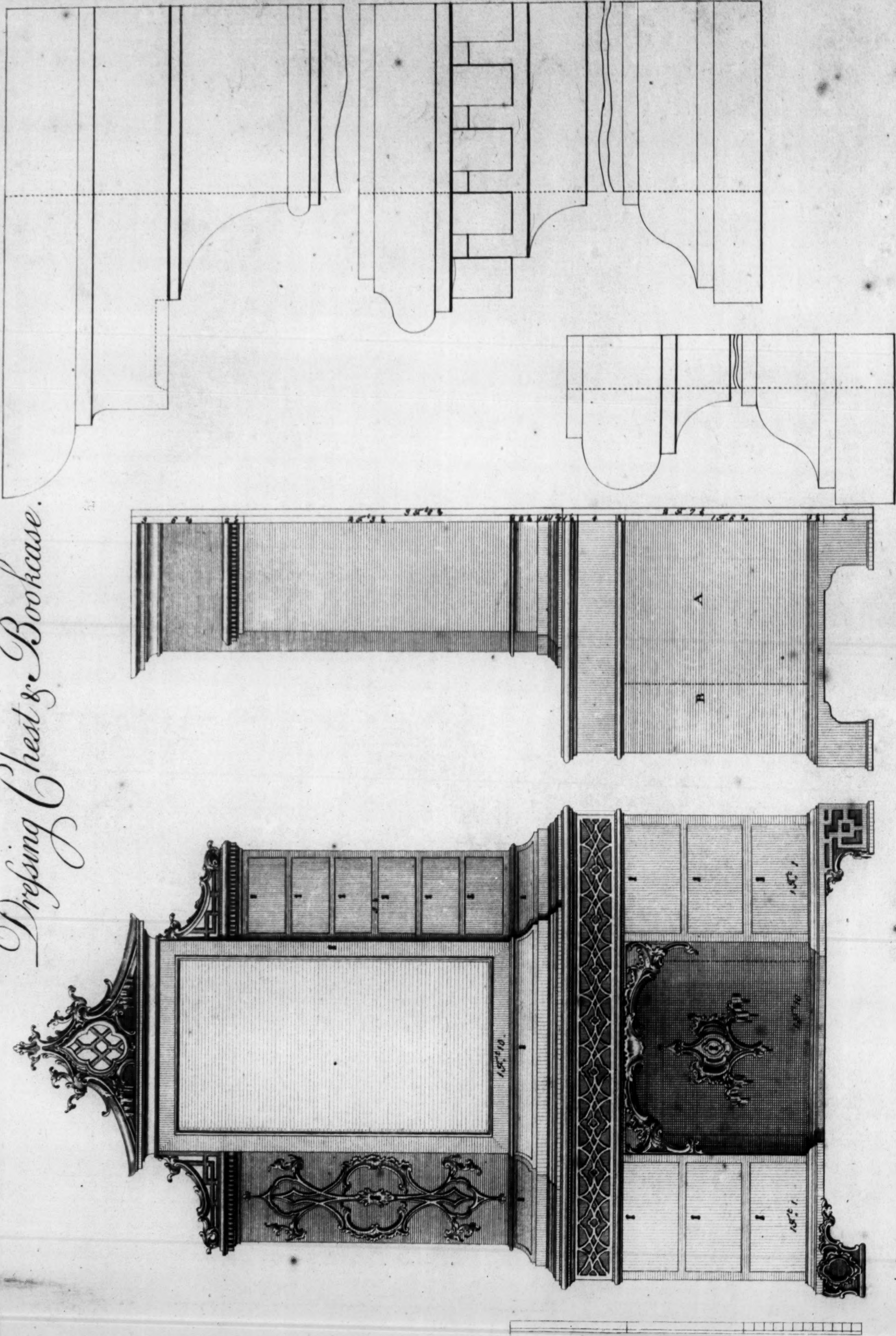


J. S. Müller sculp.

Pub. according to Act of Parliament 1753.



Dressing Chest & Bookcase.



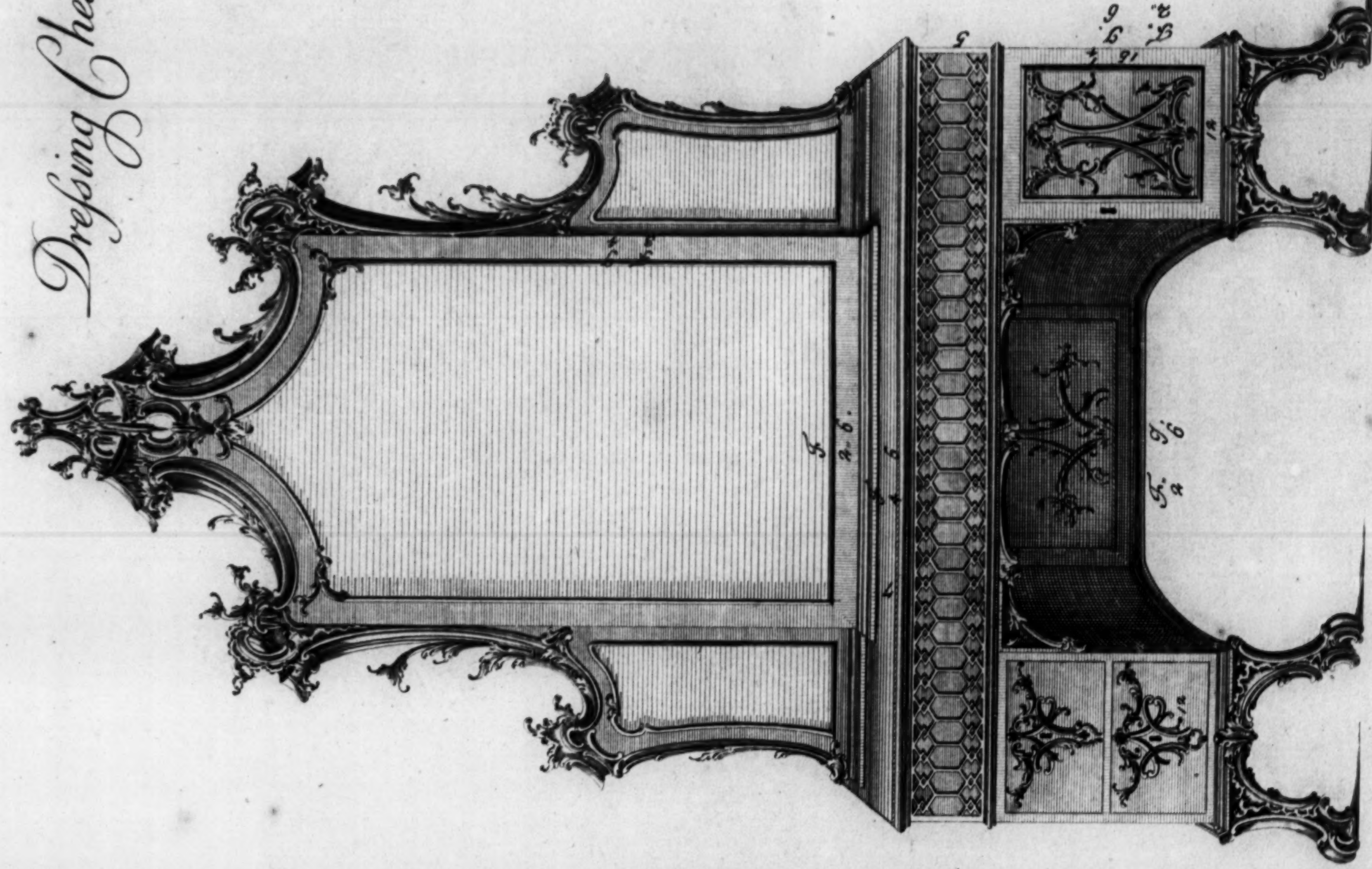
T. Chippendale inv.^r et del.^r

Pub.^d according to Act of Parliam.^t 1753.

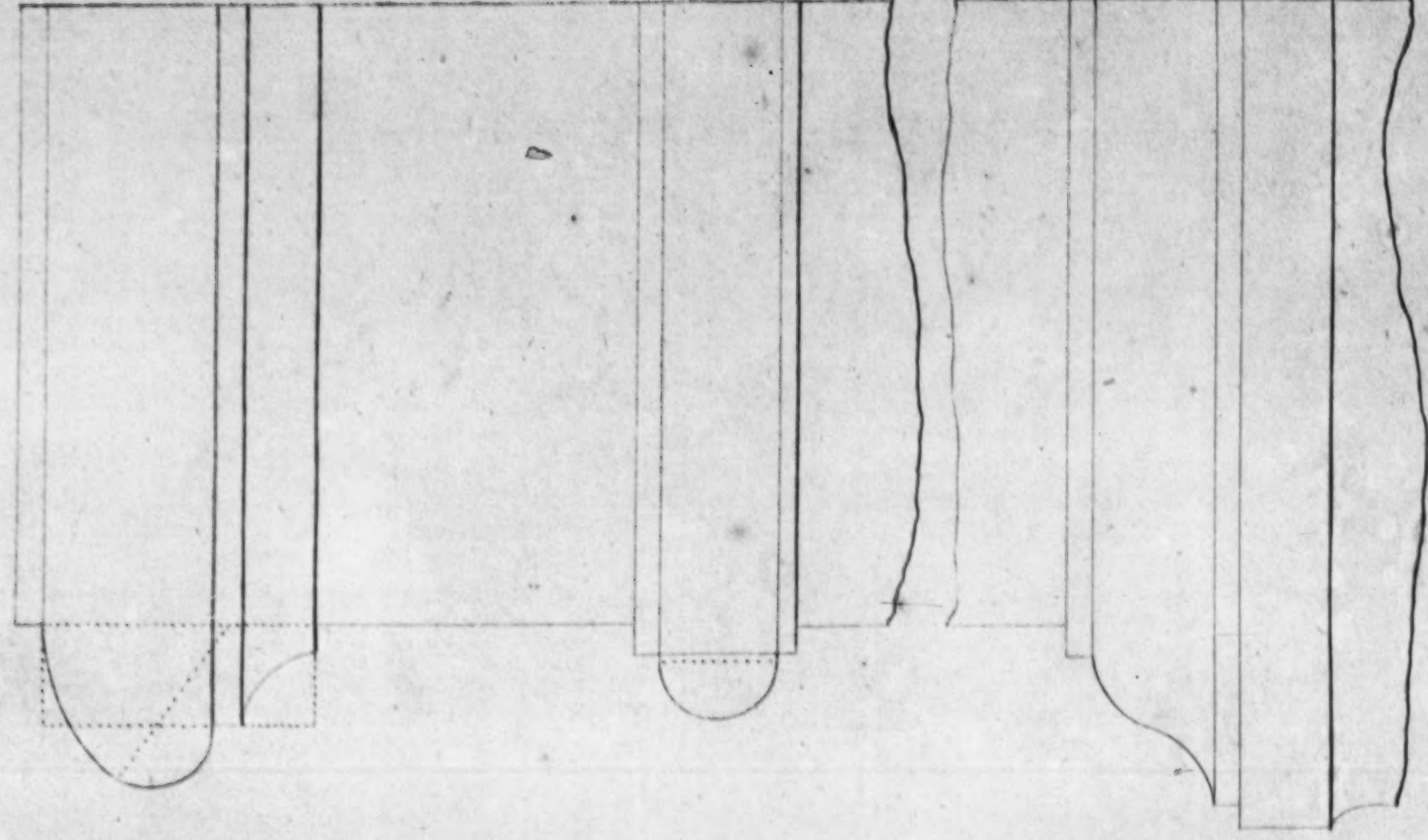
M. Darty sculp.



Dressing Chest & Bookcase.



T. Chippendale inv. et del.

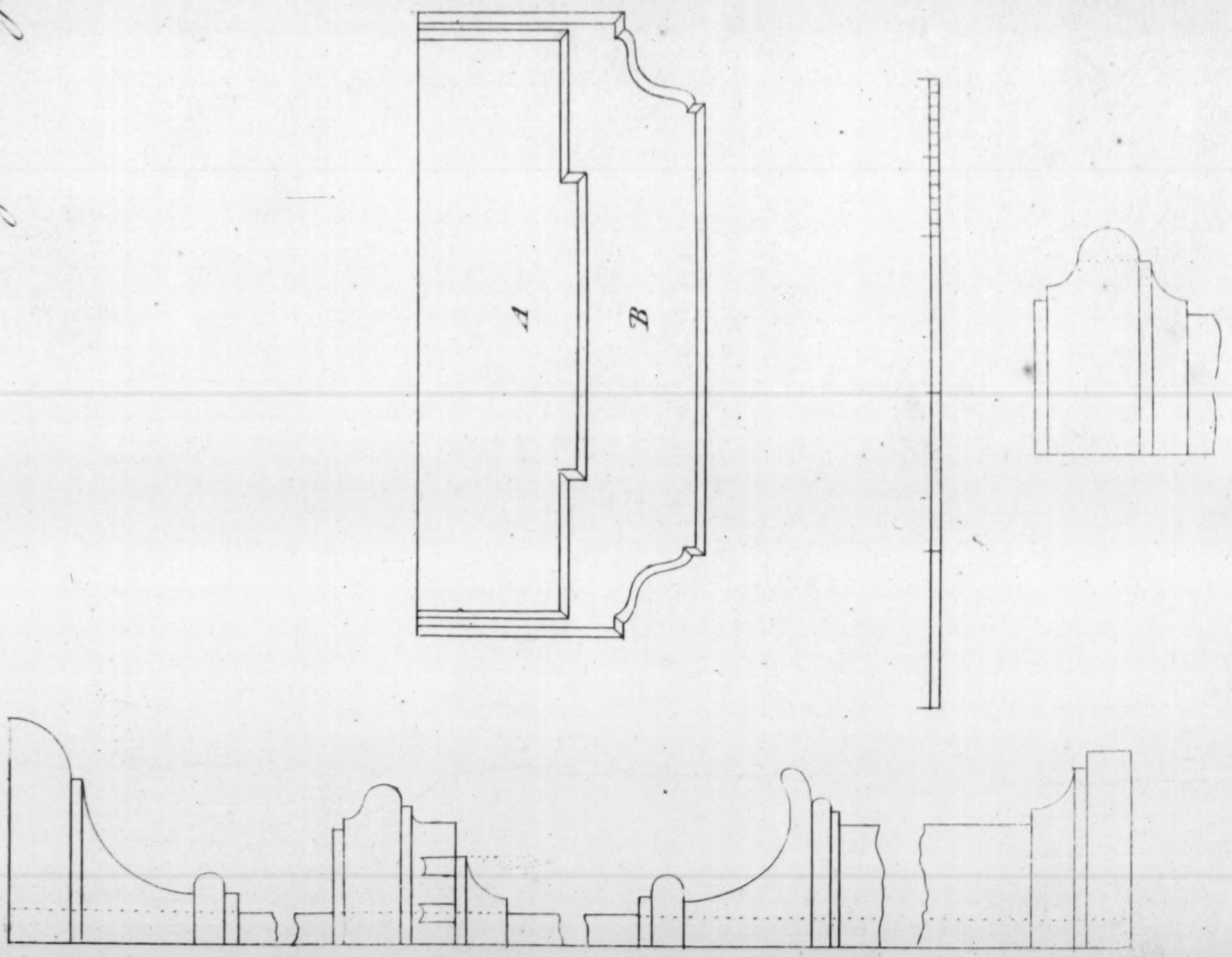
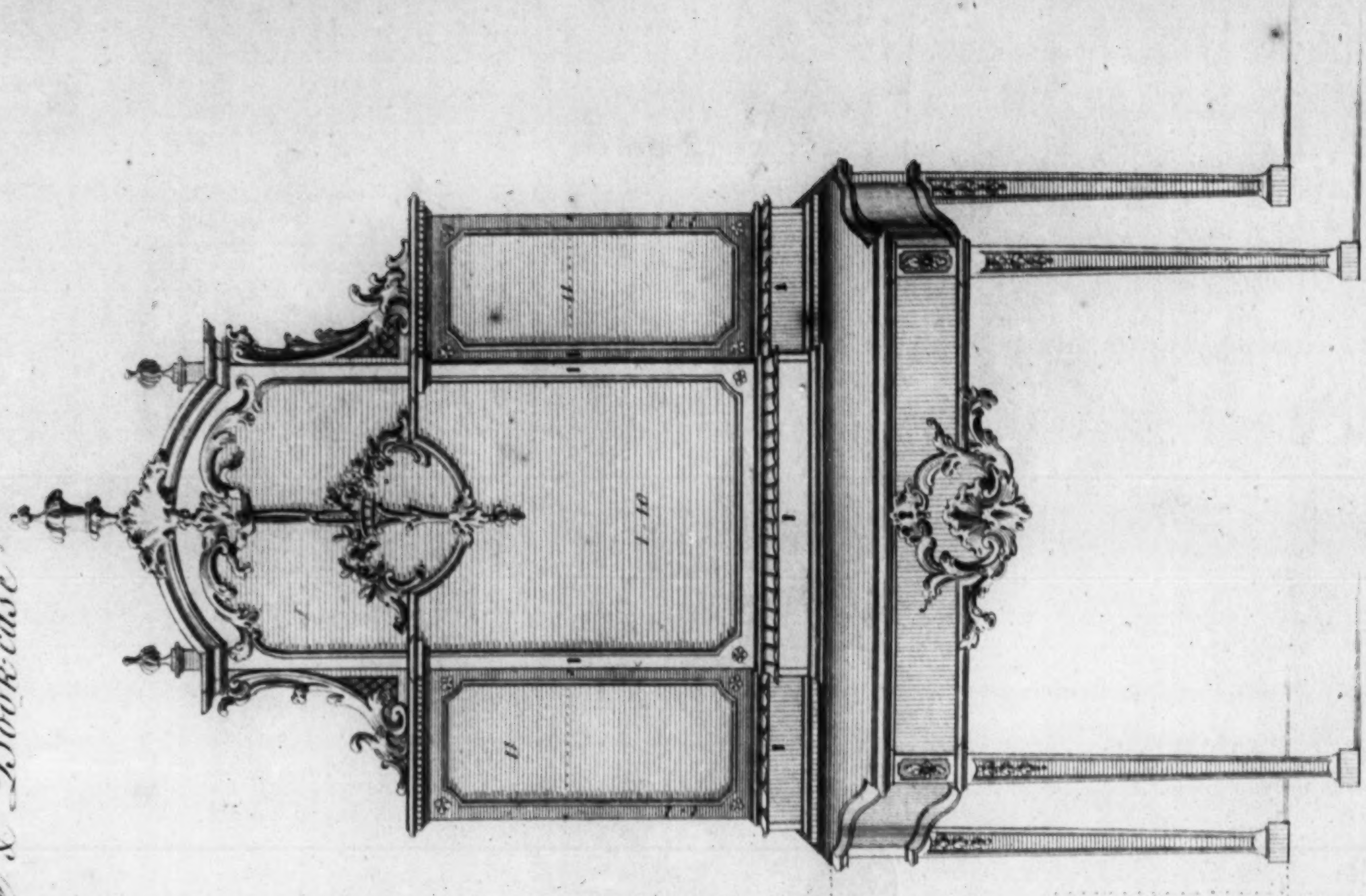


Pub. according to Act of Parliament, 1733.

W. Daryl sculp.



A Lady's Writing Table & Book-case



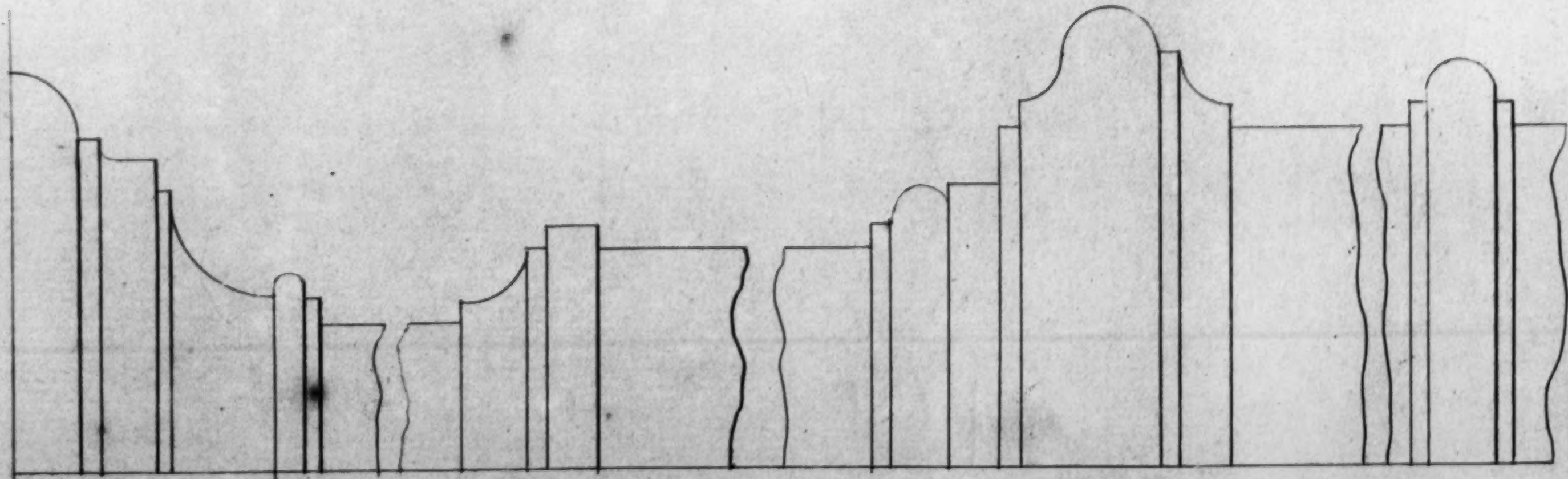
D. Chippendale inv. et delin.

Published according to Act of Parliament 1760

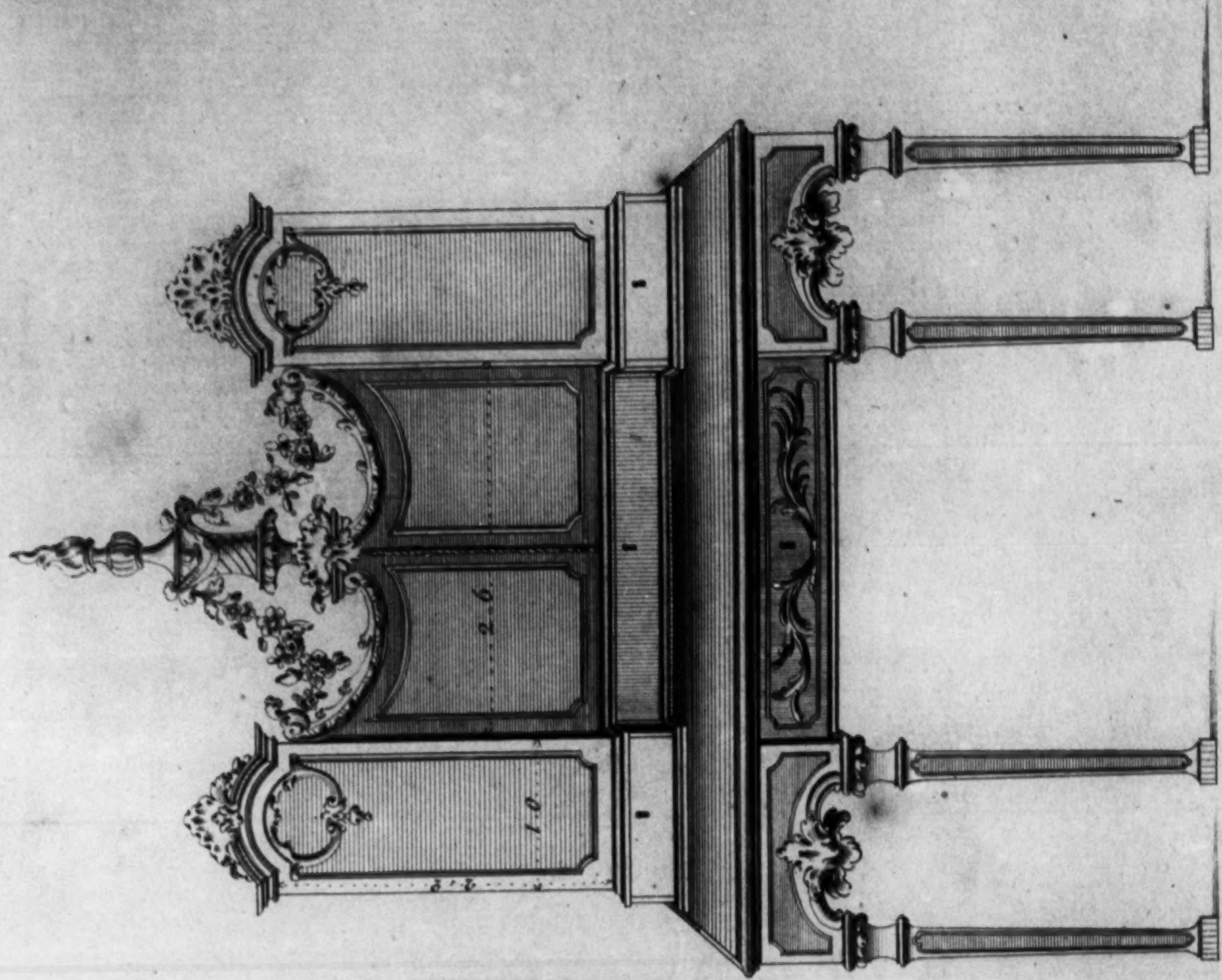
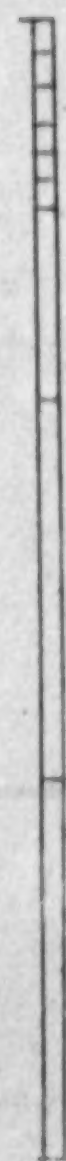
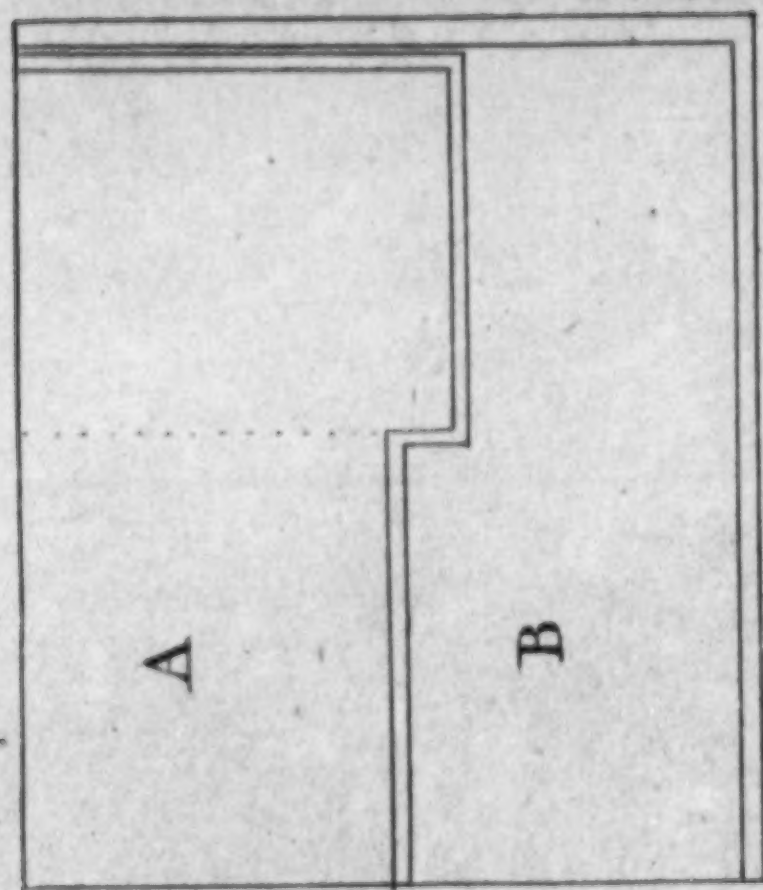
W. D. & Co. Sculp.



A Ladies Writing Table & Bookcase



A. Chippendale inv. et delin.



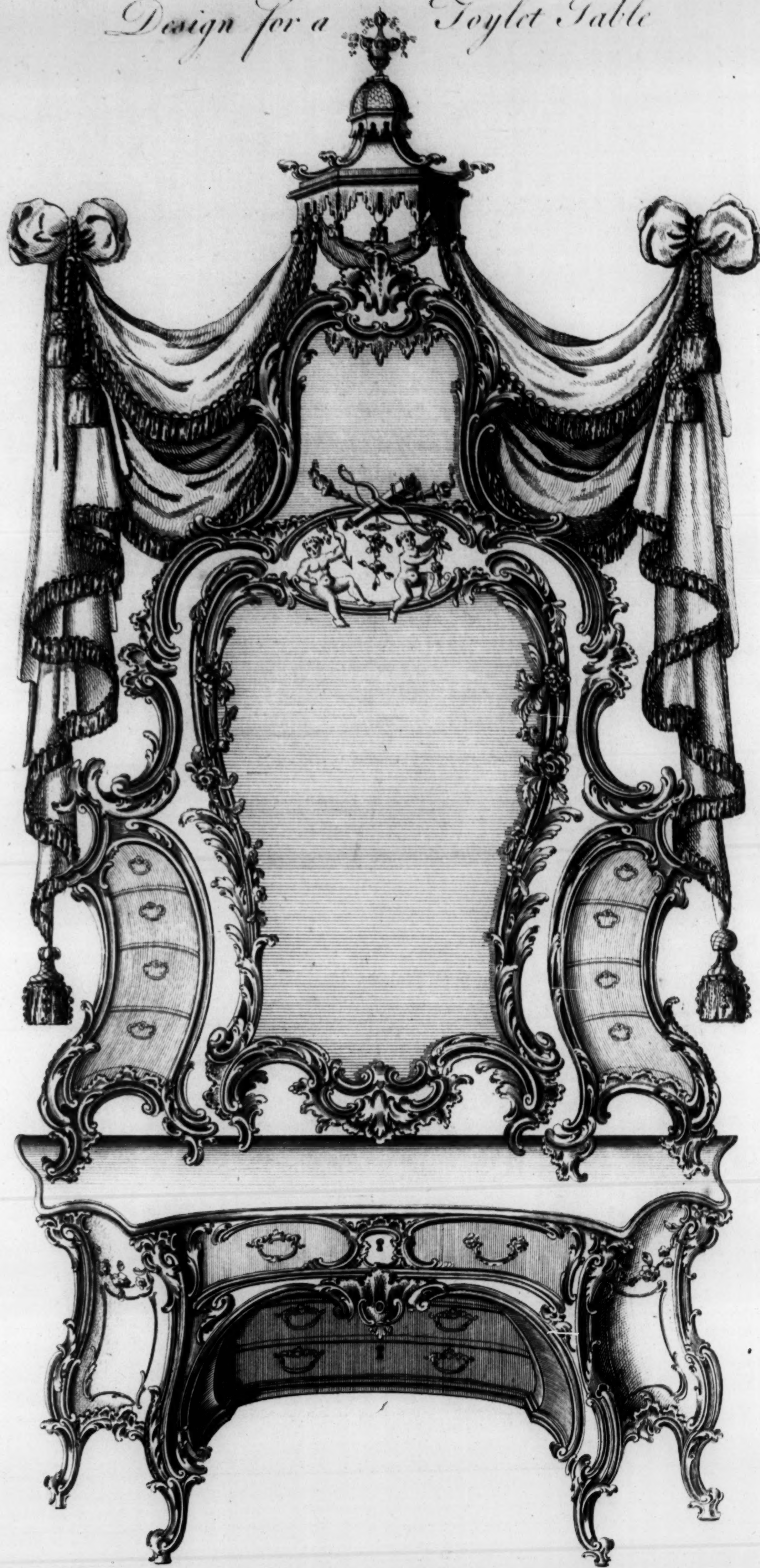
Published according to Act of Parliament 1760.

Darby sculp.



Design for a Toylet Table

N^o CAVIII



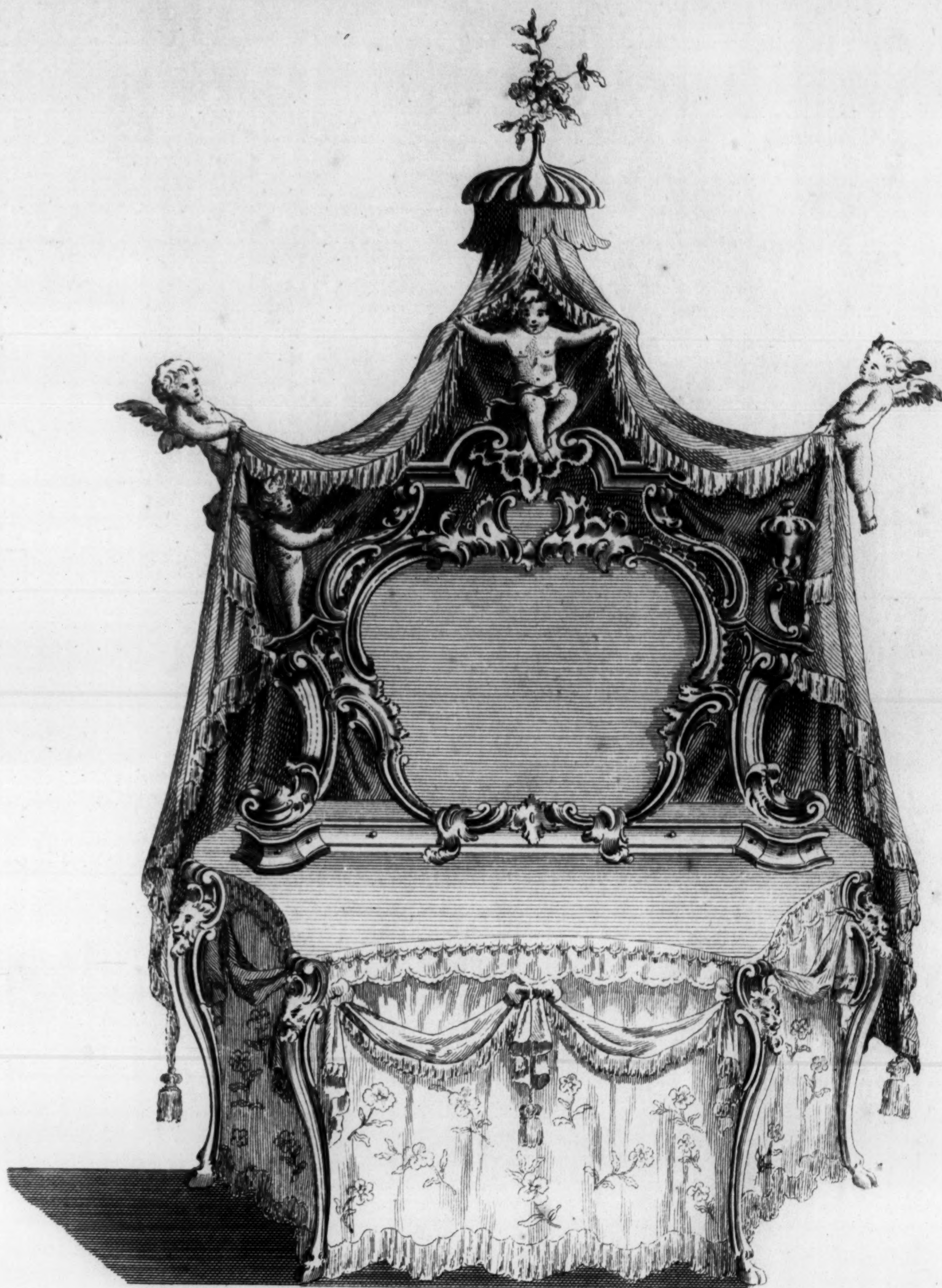
T. Chippendale inv. et delin.

Published according to Act of Parliam. 1761.

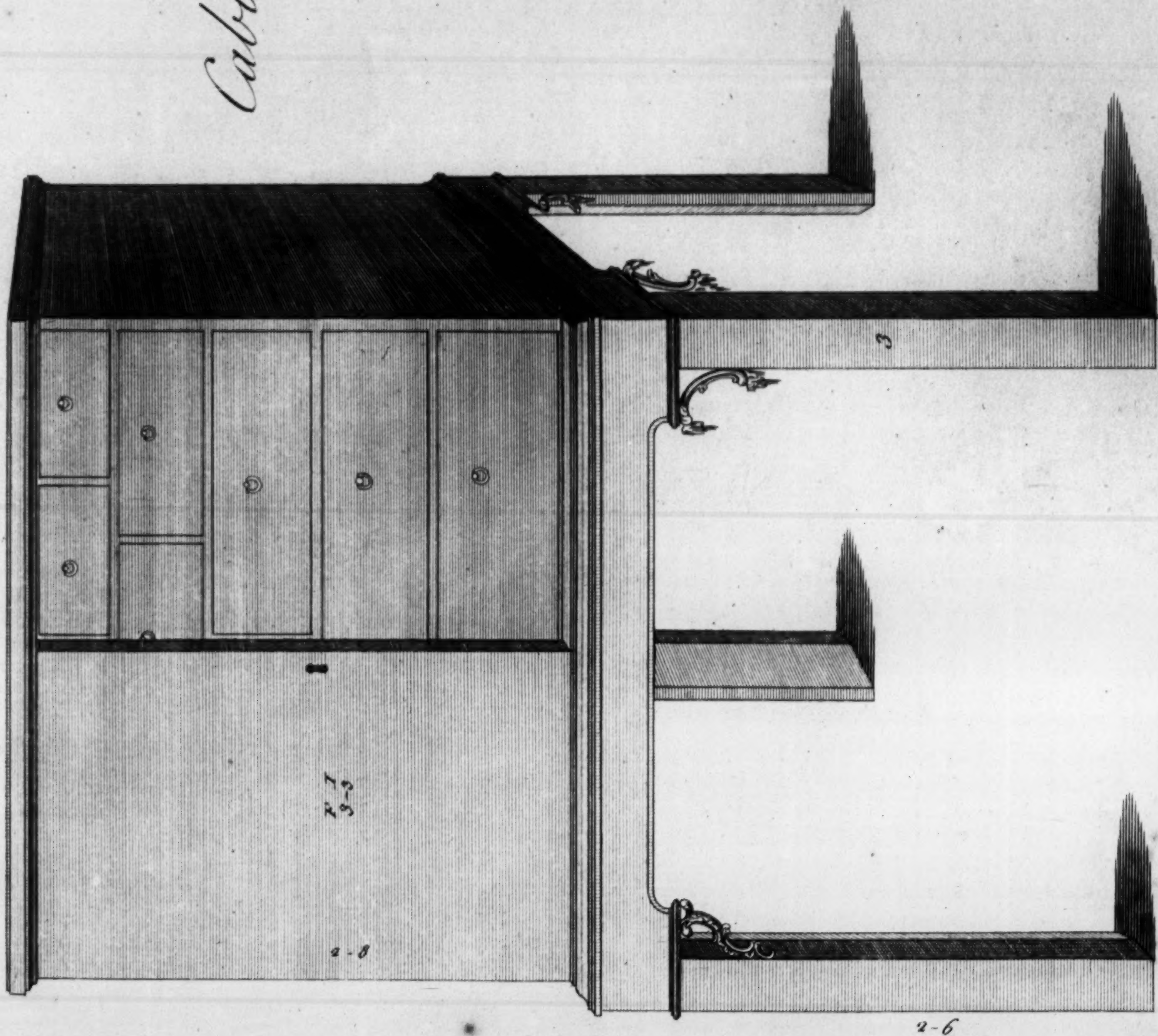
W. Foster Sculp.



A Toylet Table.



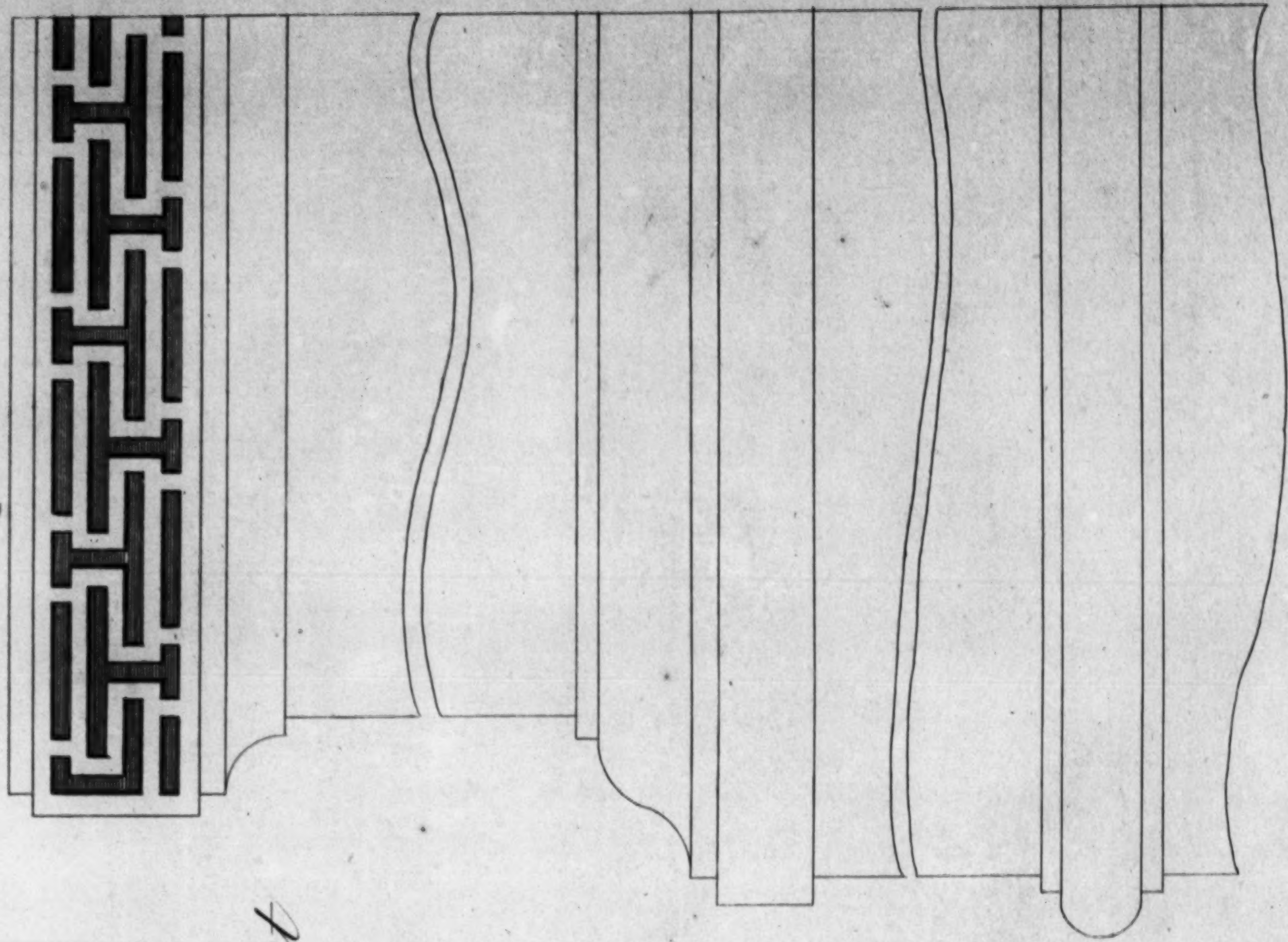




T. Chippendale inv et del.

Pub. according to Act of Parliament, 1753.

Cabinet

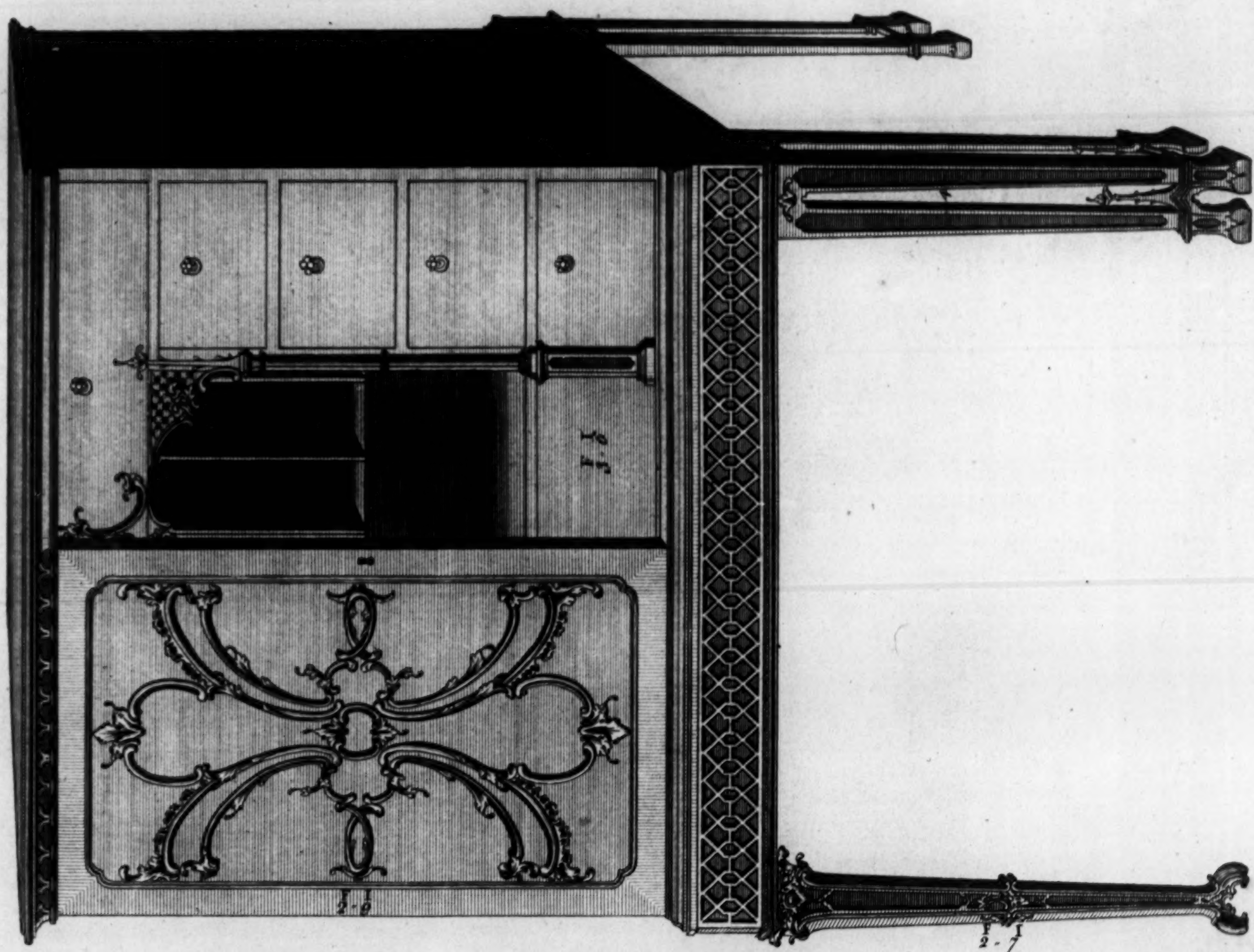


T. Miller sculp.



N^o CXXI.

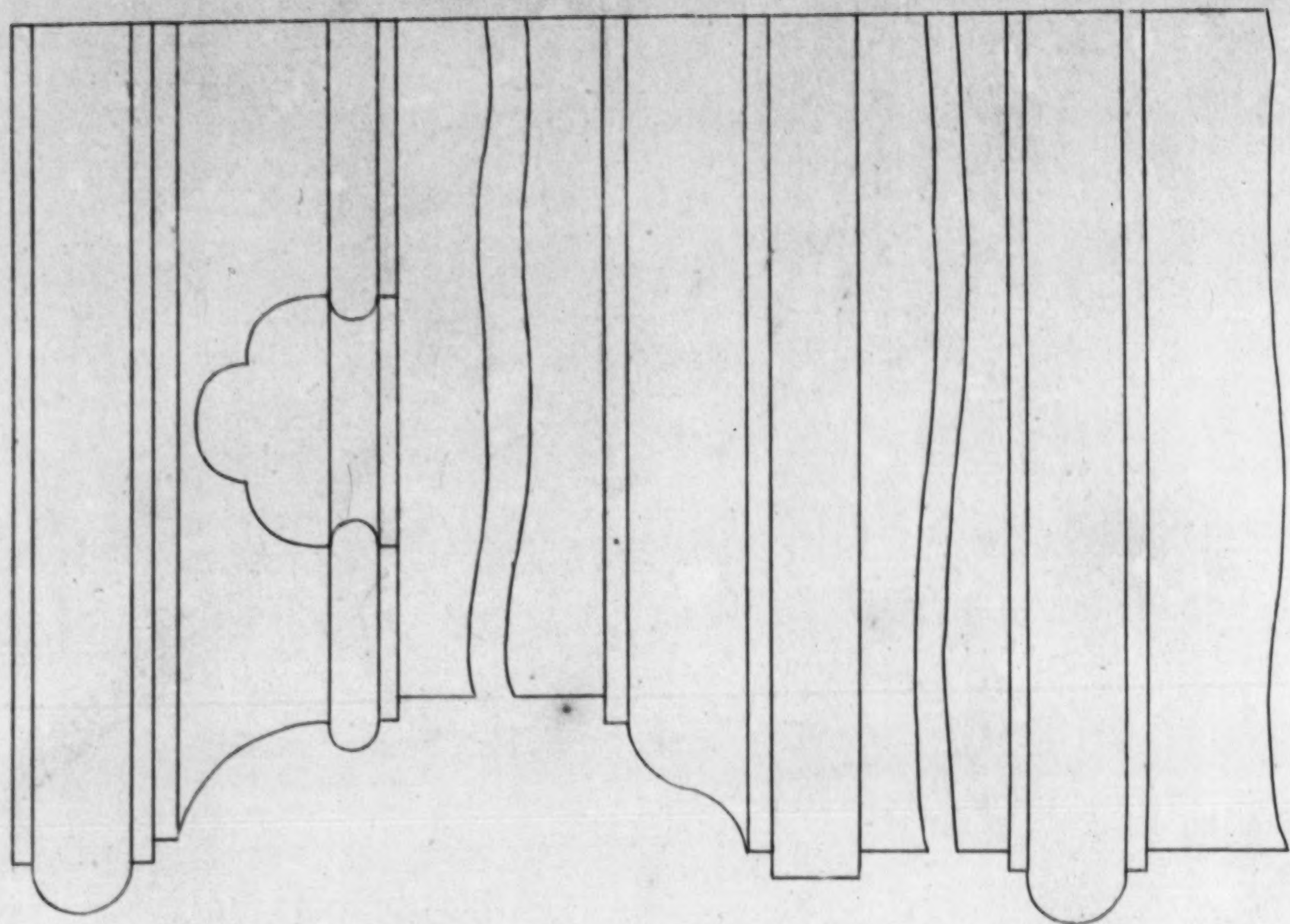
Cabinet.



T Chippendale inv et del

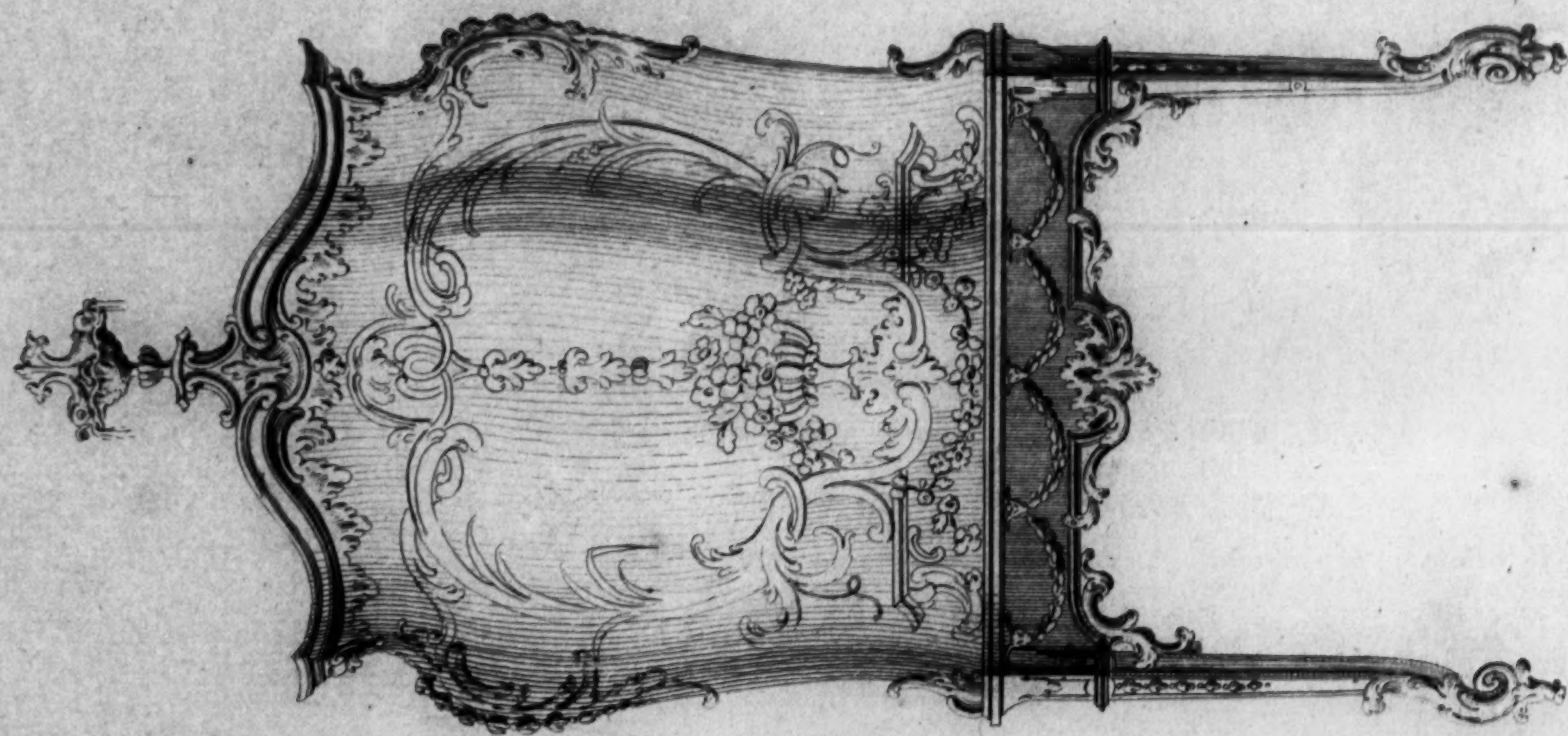
Pub according to Act of Parliament 1753

T Müller sculp.

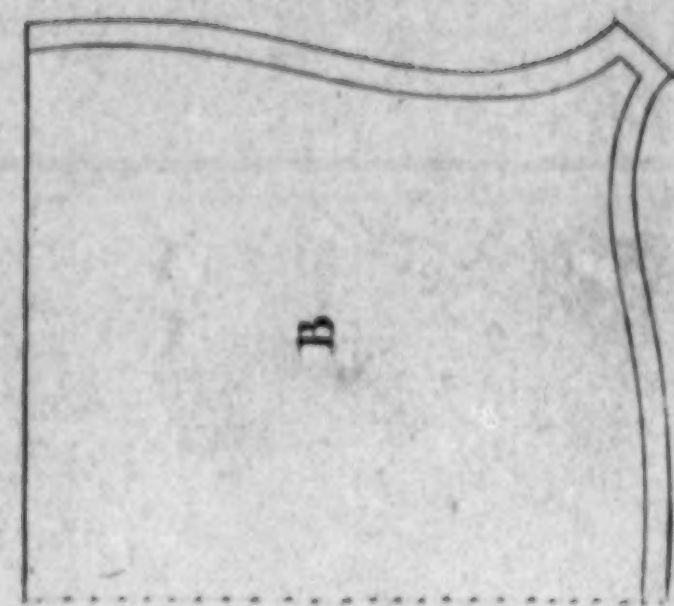
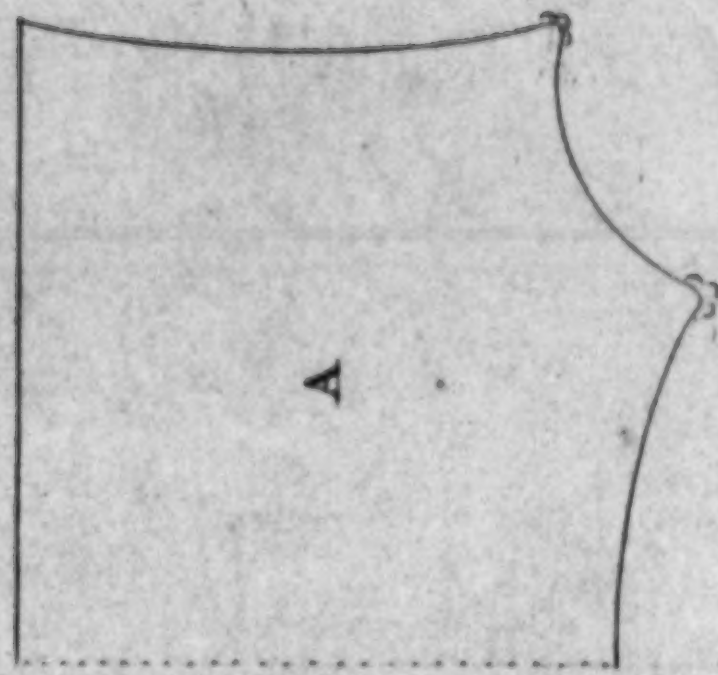




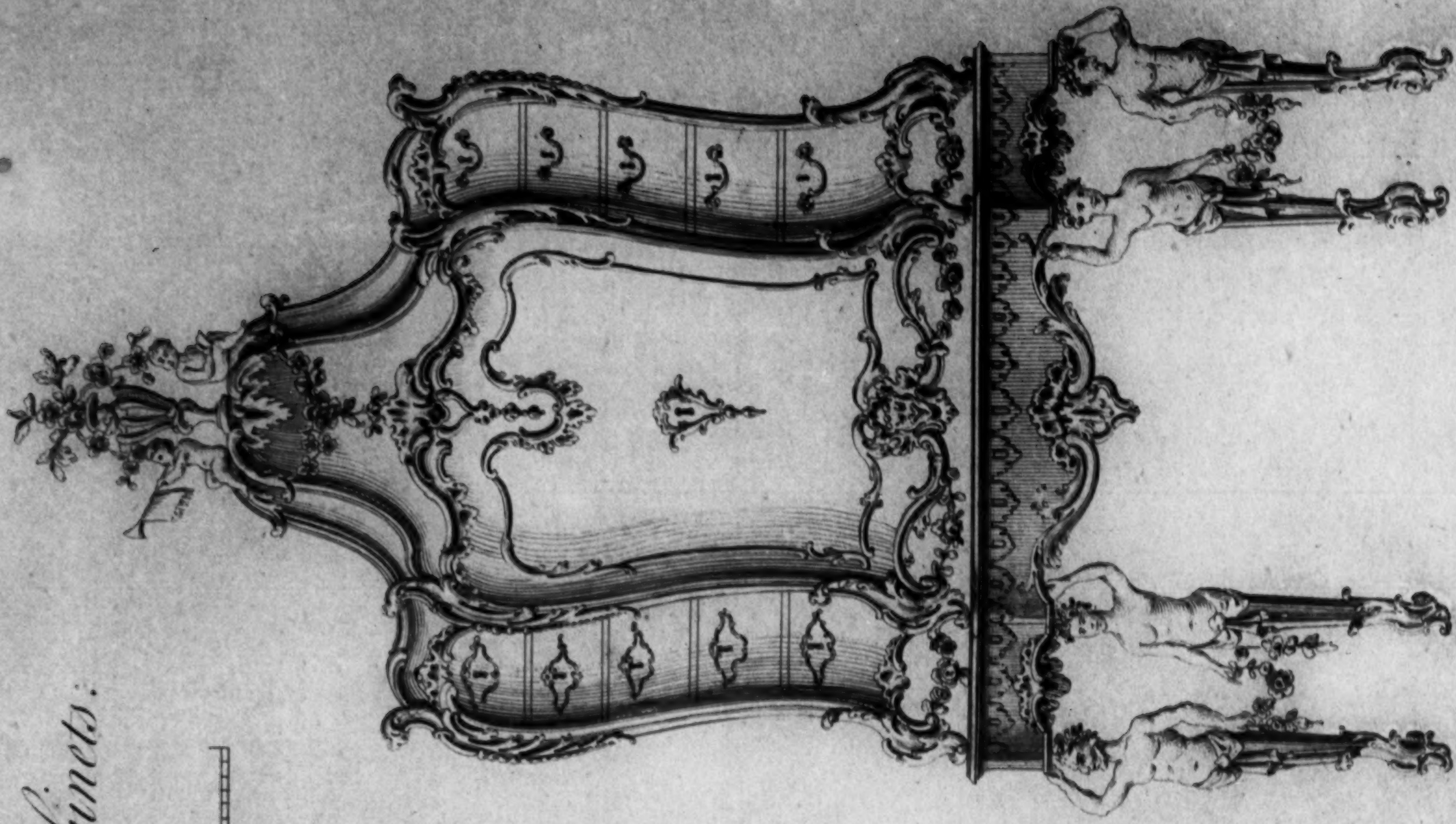
Designs for Cabinets.



J. Chippendale inv. & delin.



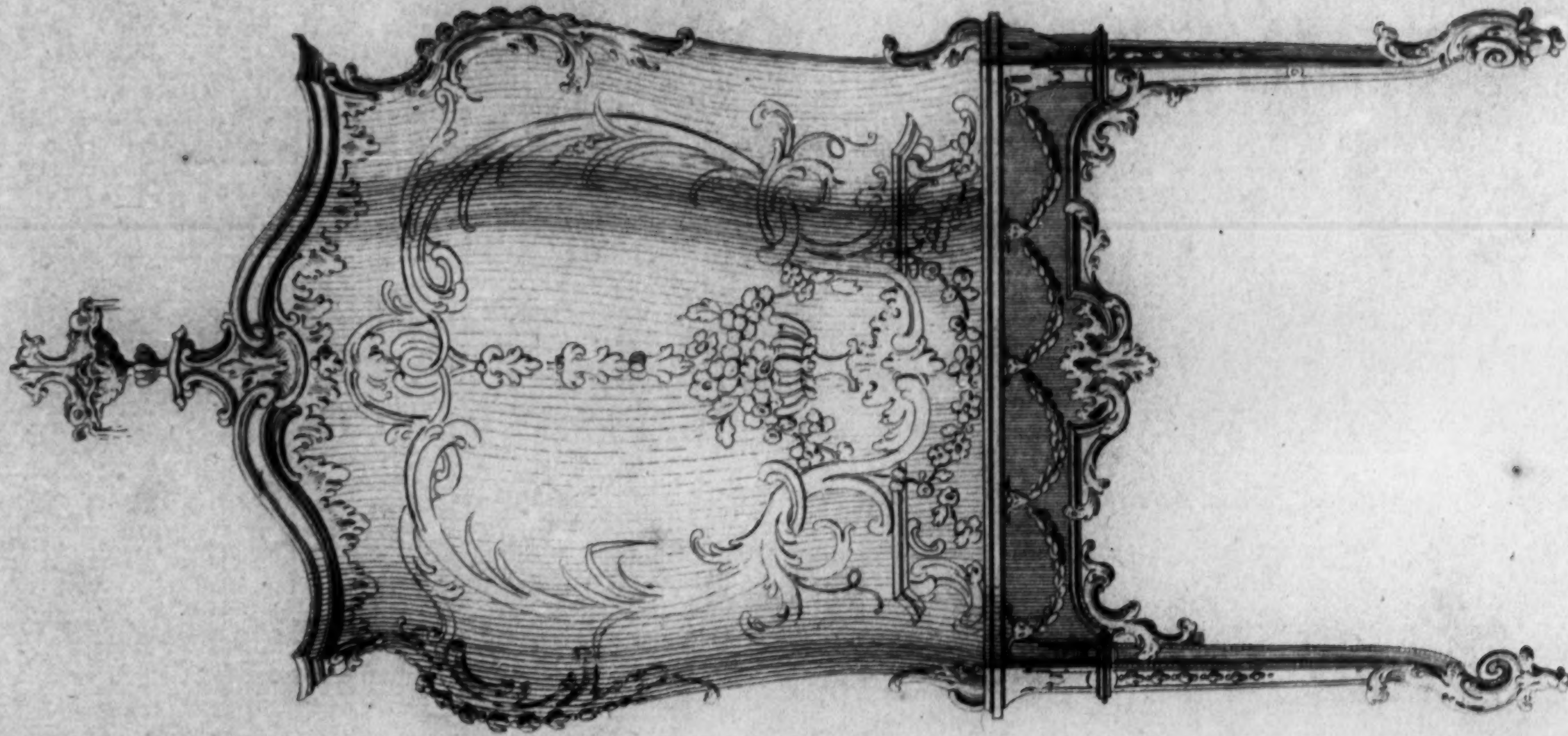
Published according to Act of Parliament 1761.



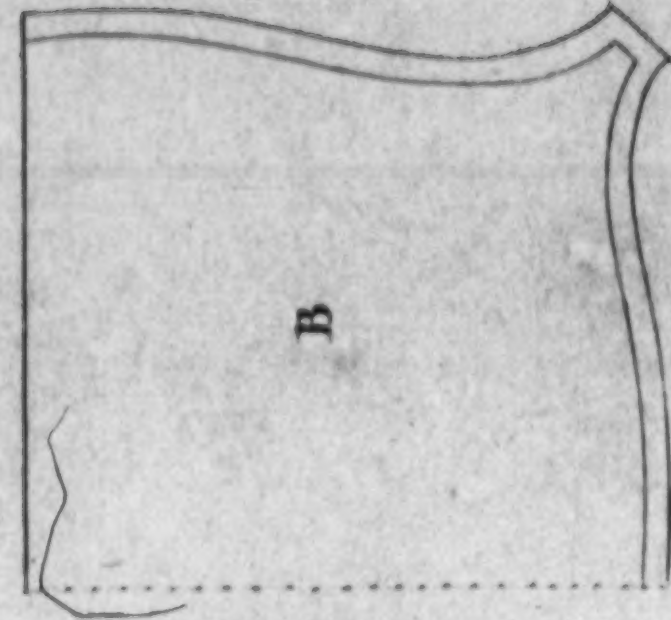
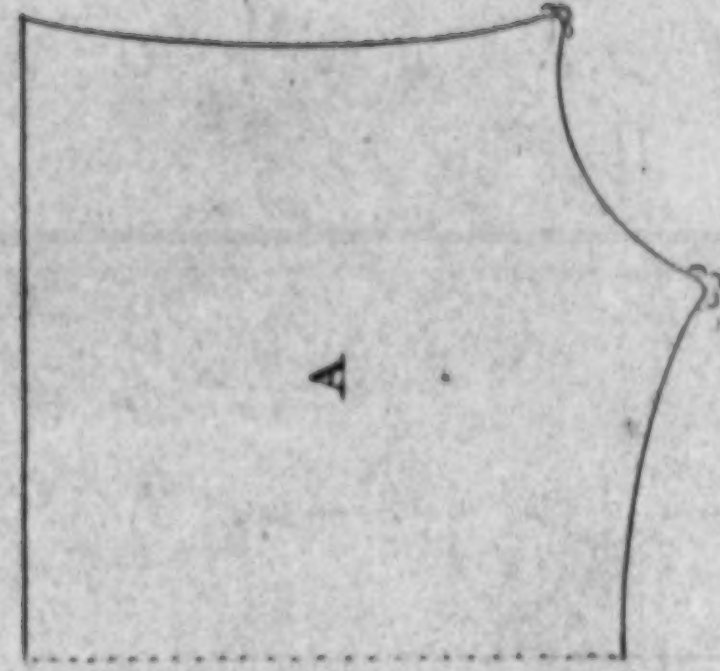
Marly sculp.



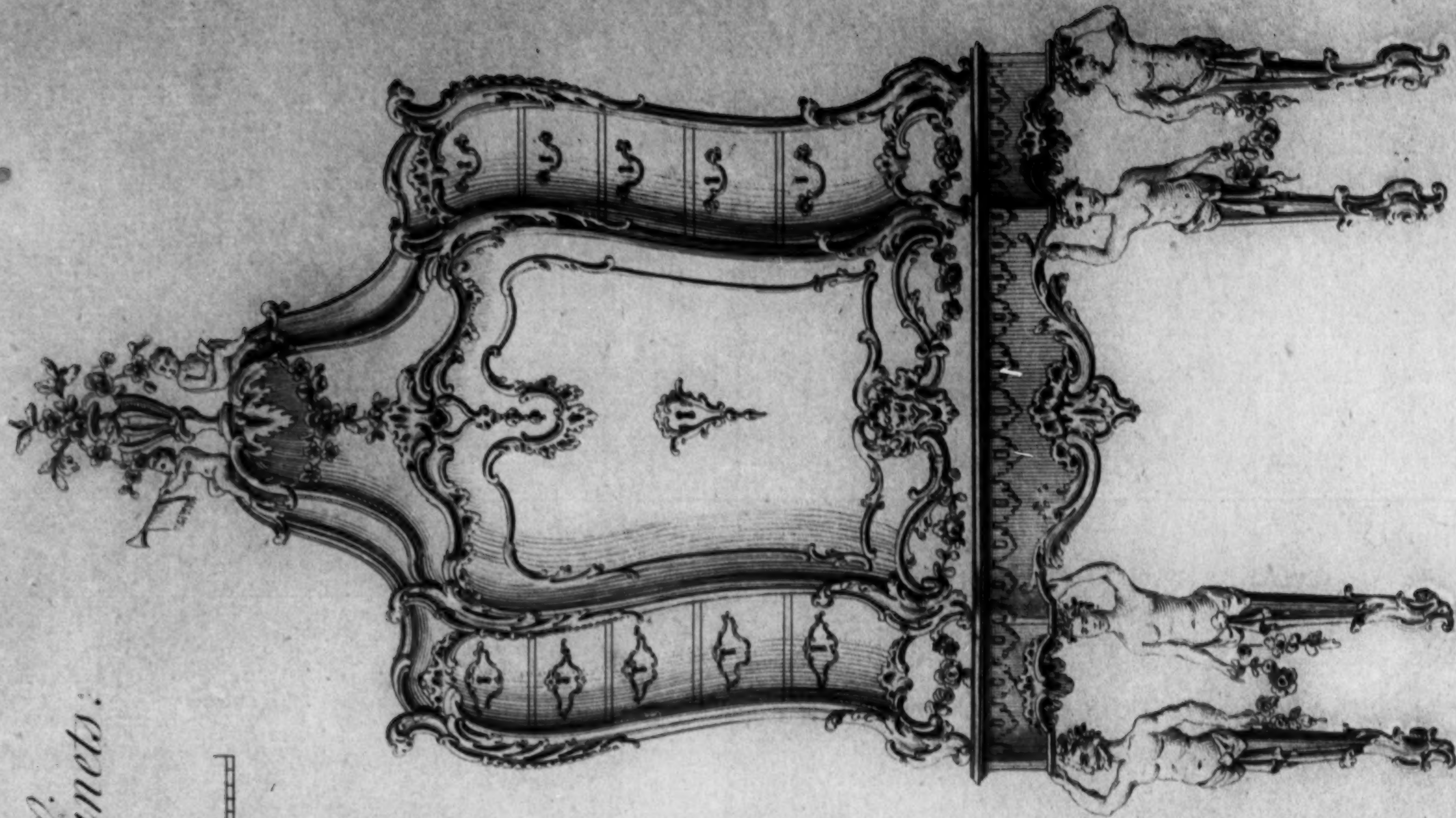
Designs for Cabinets.



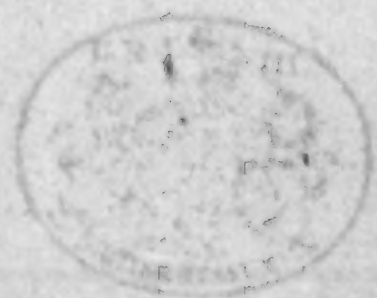
J. Chippendale inv. & sculp.



Published according to an Act of Parliament 1761.

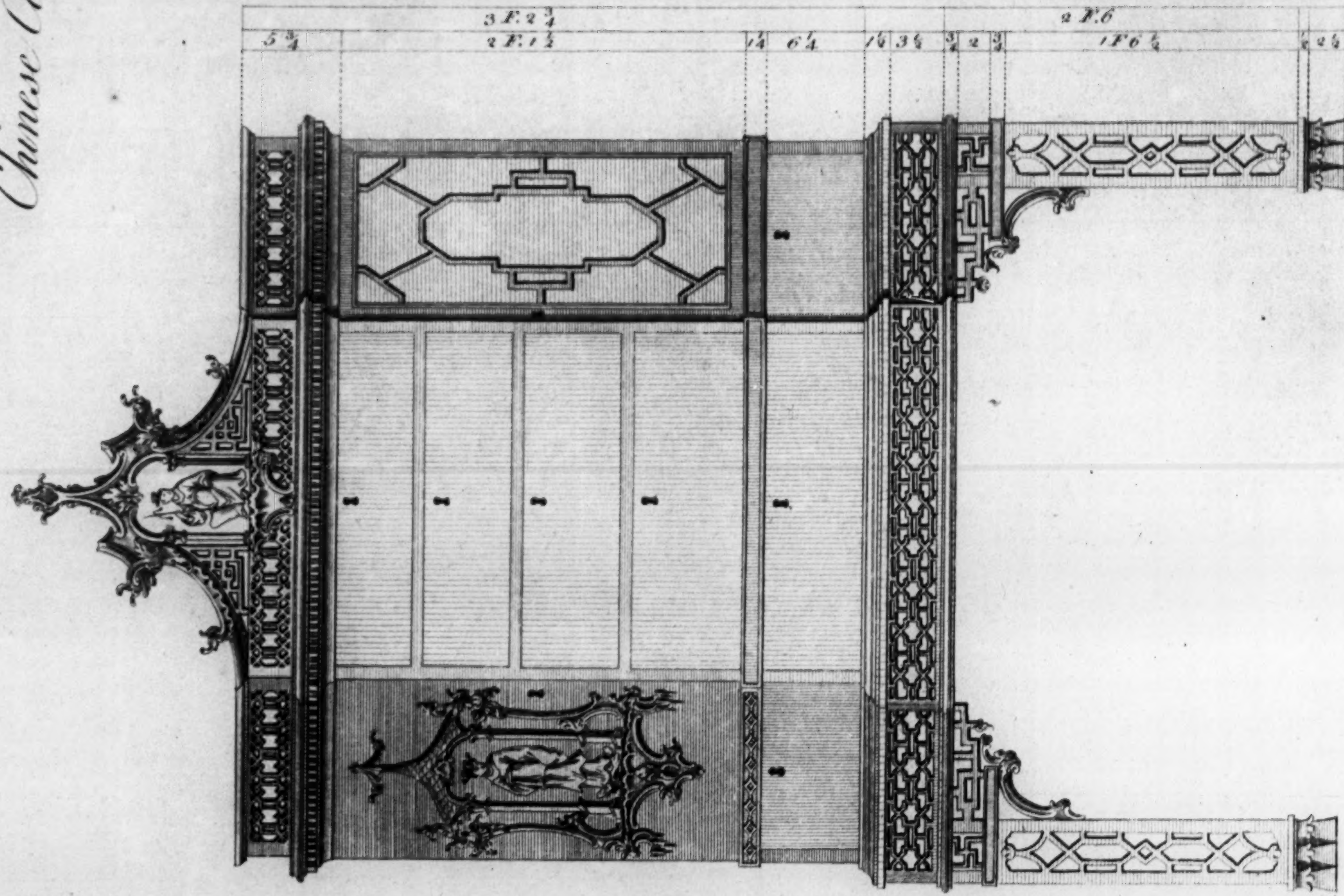


W. & A. sculp.



N° CXXIII.

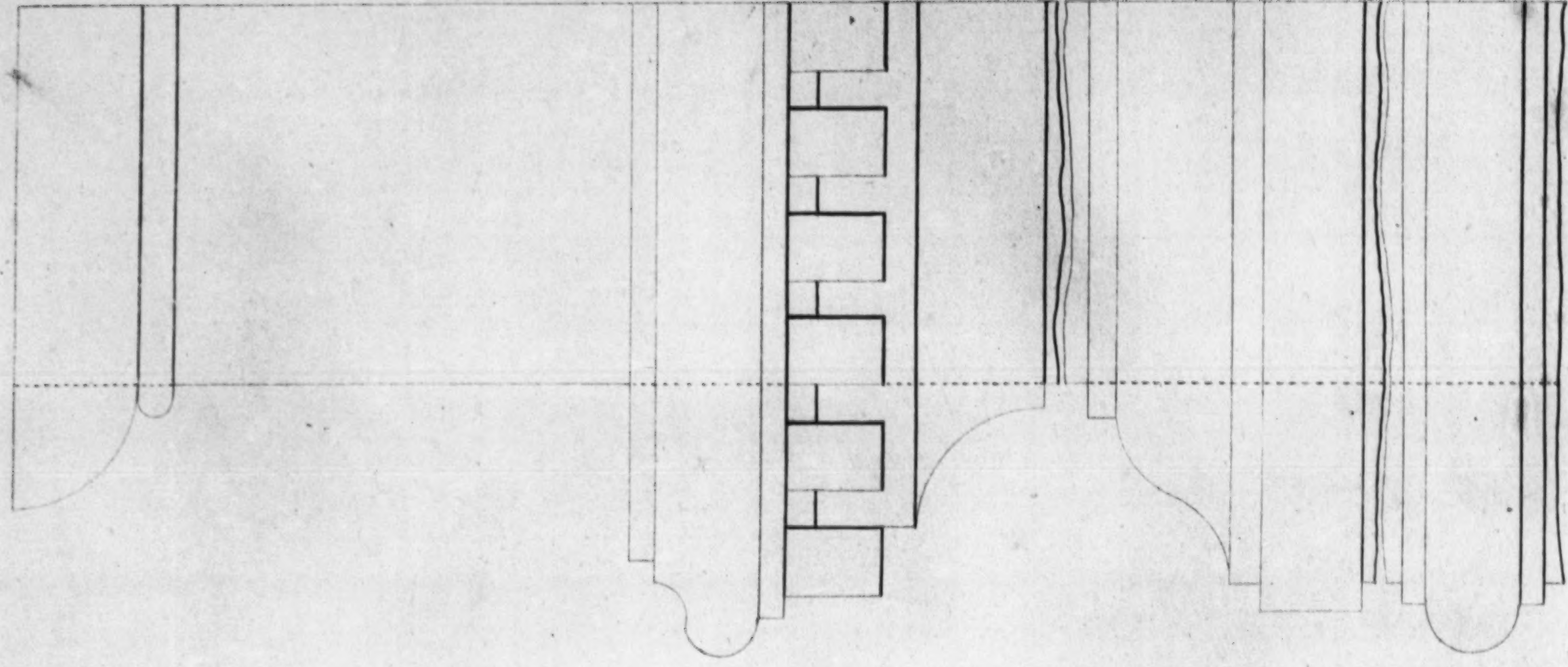
Chinese Cabinet.



T. T. Whipple & Co. inv. et delin.

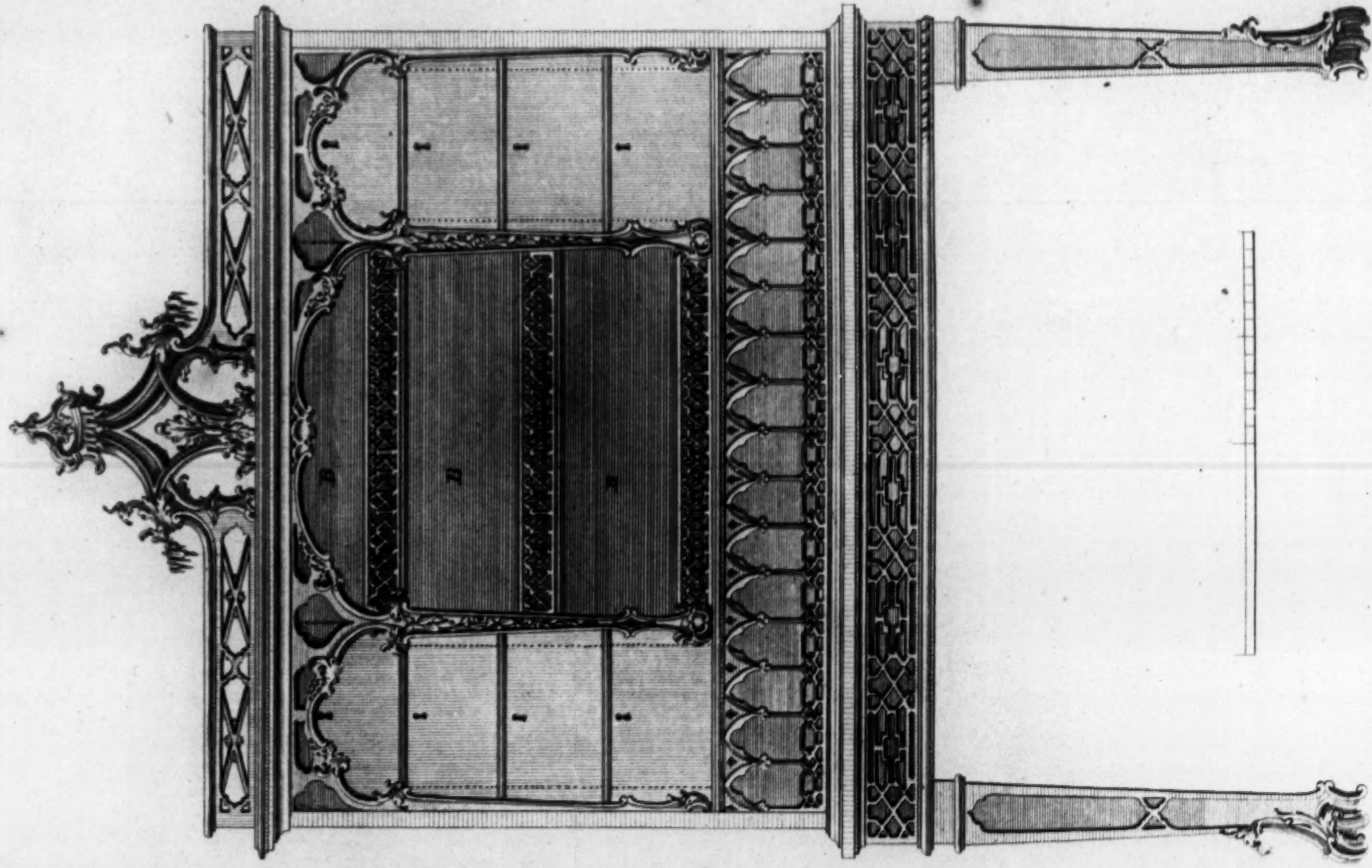
Published according to Act of Parliament.

Adapted by G. G. G.



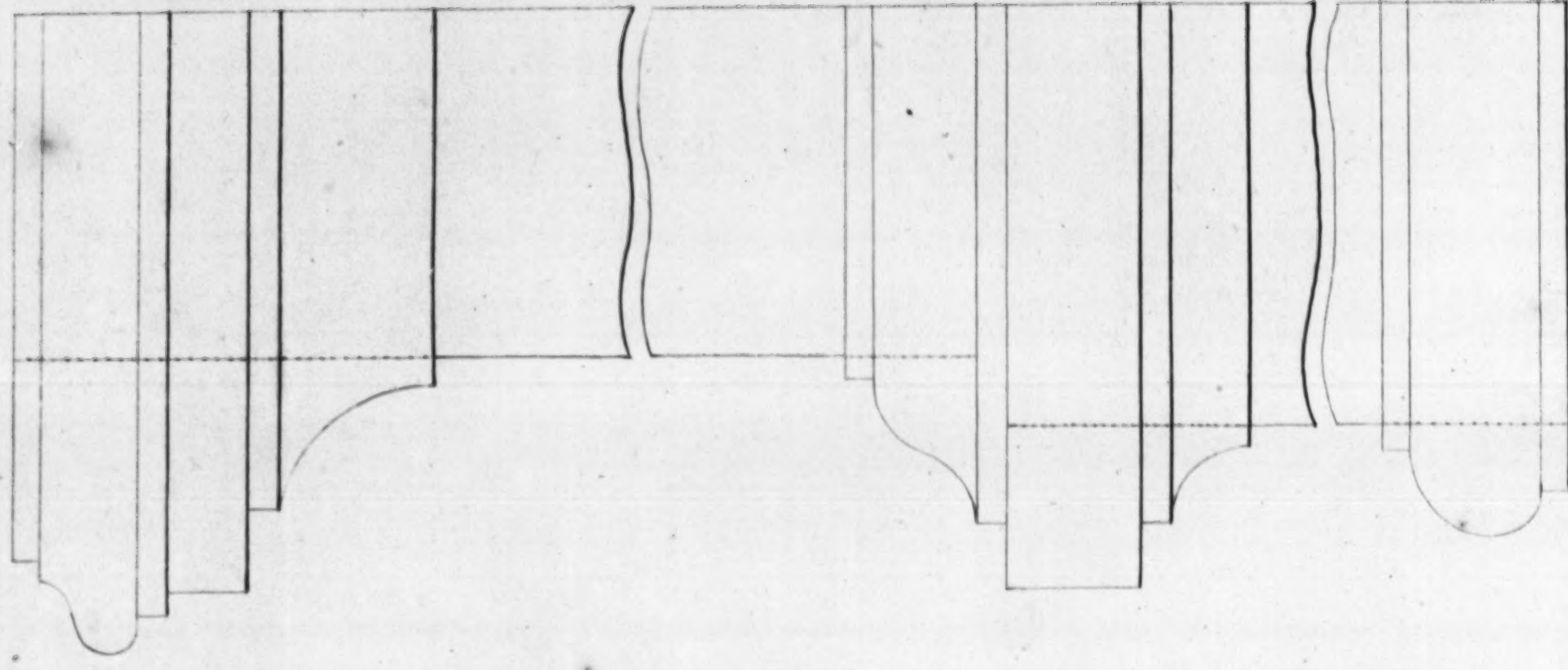


A Cabinet.



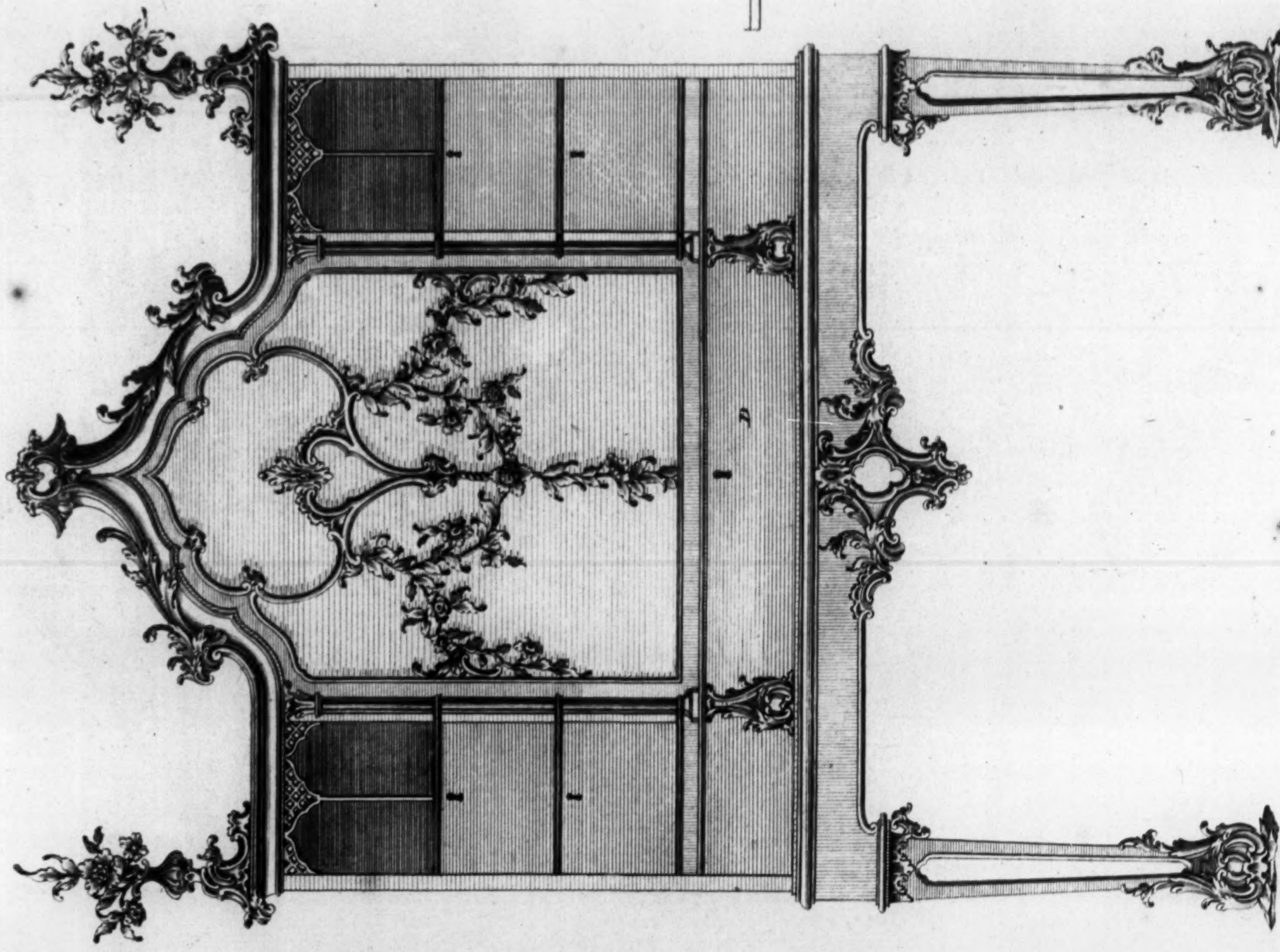
J. Chippendale inv. et del.

Published according to Act of Parliament



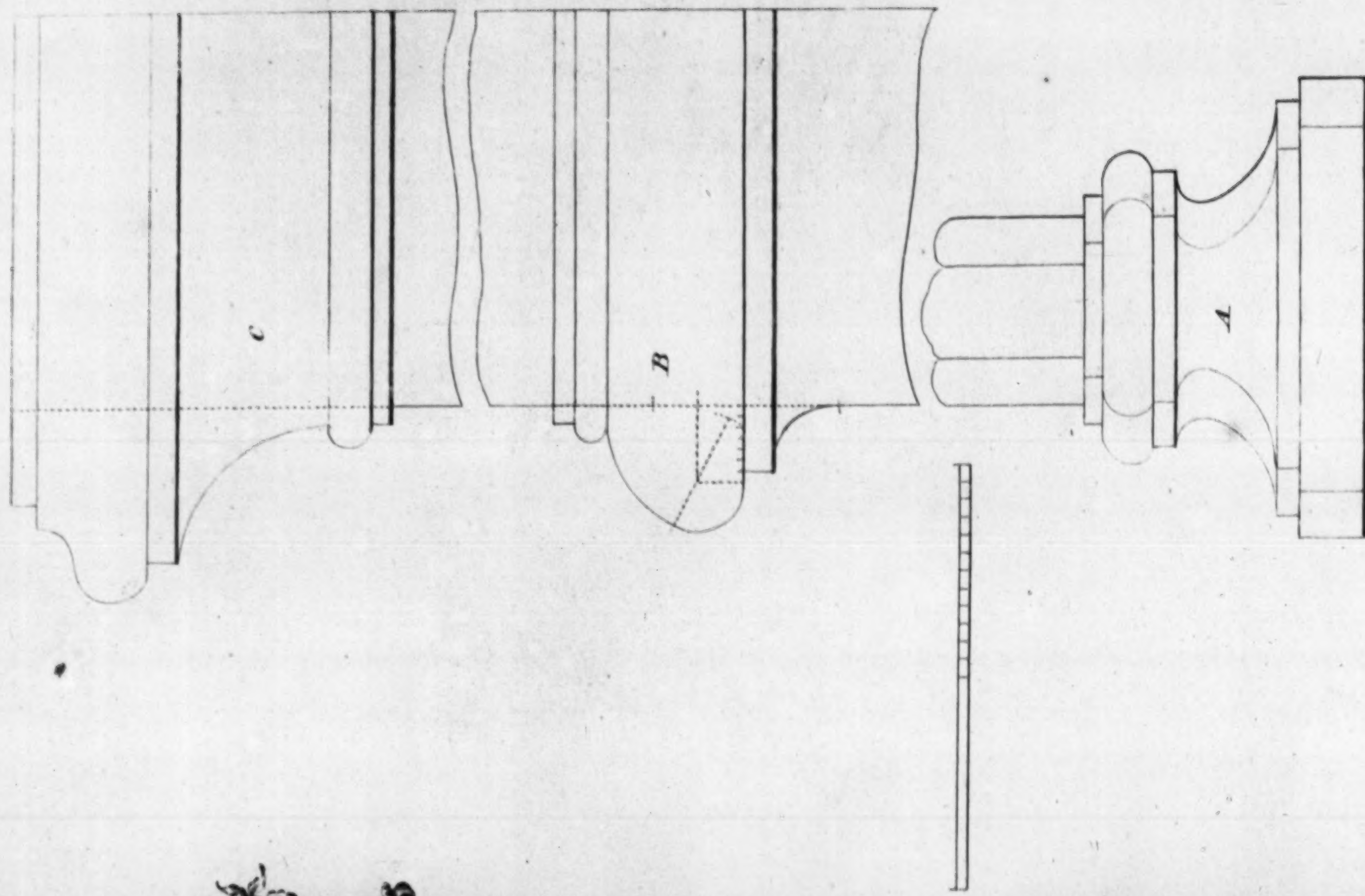
M. Darty Sculp.





of Chippendale inv. et del.

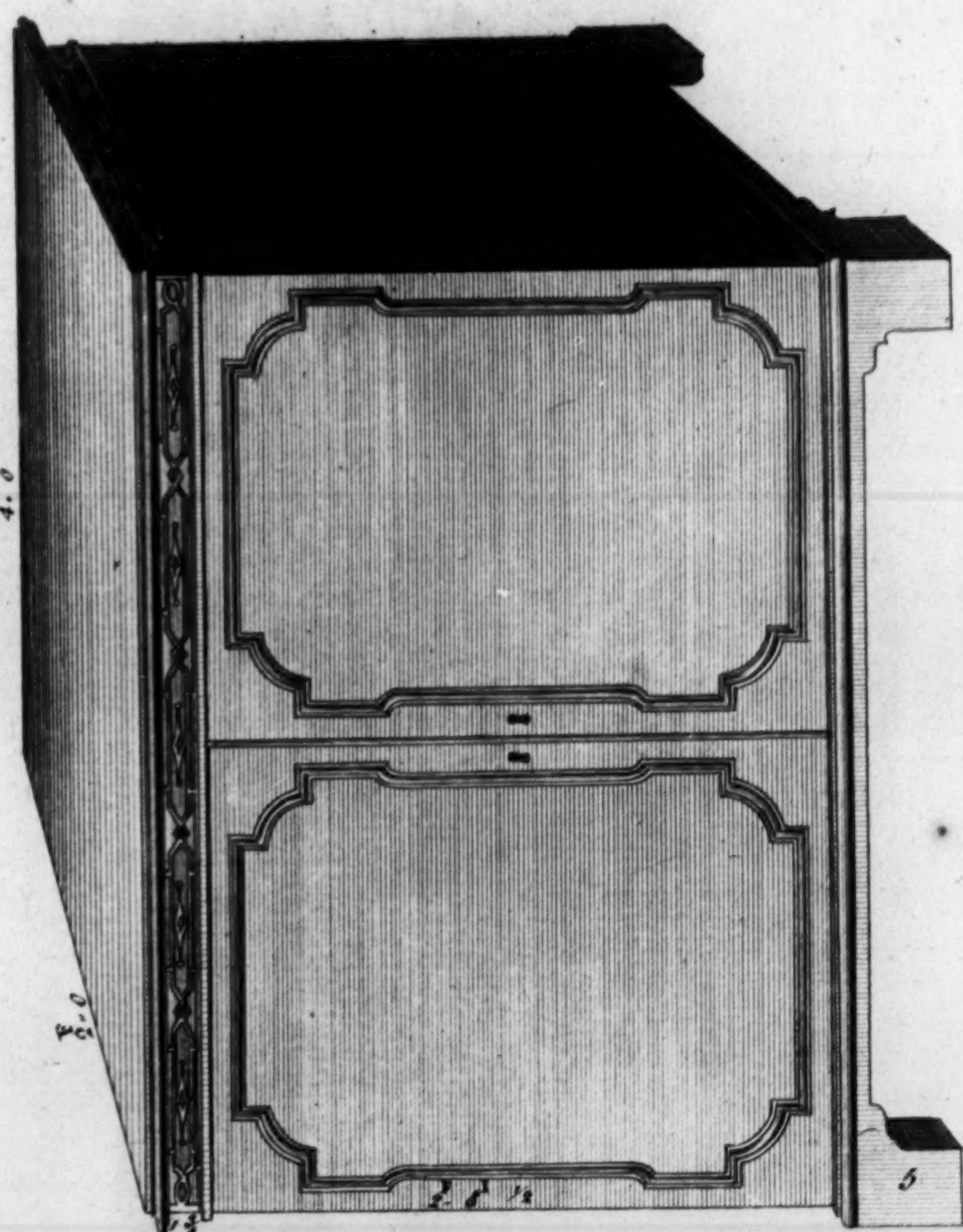
Published according to Act of Parliament



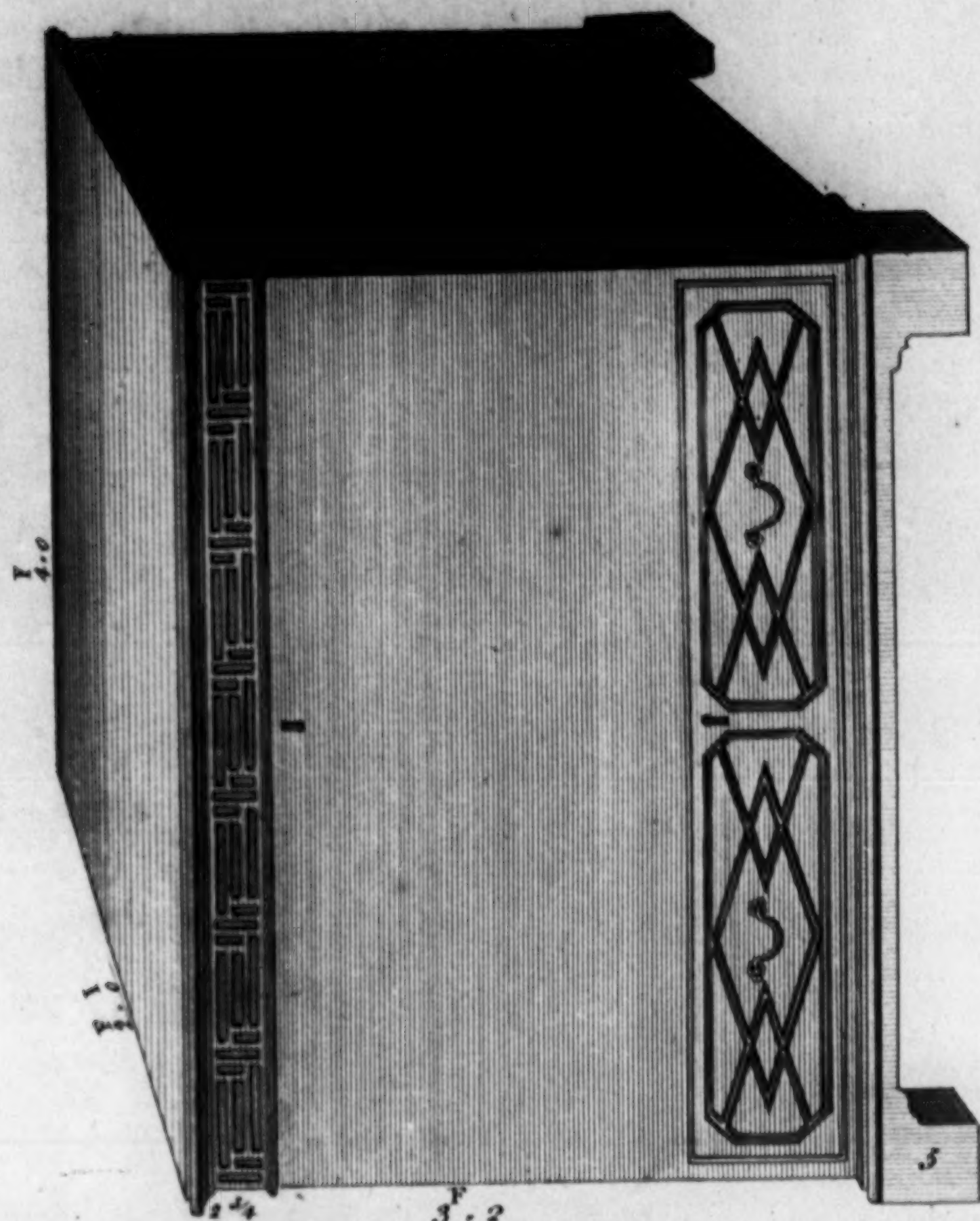
M. Darcy del.



Cloth Dress



Clothes Chest



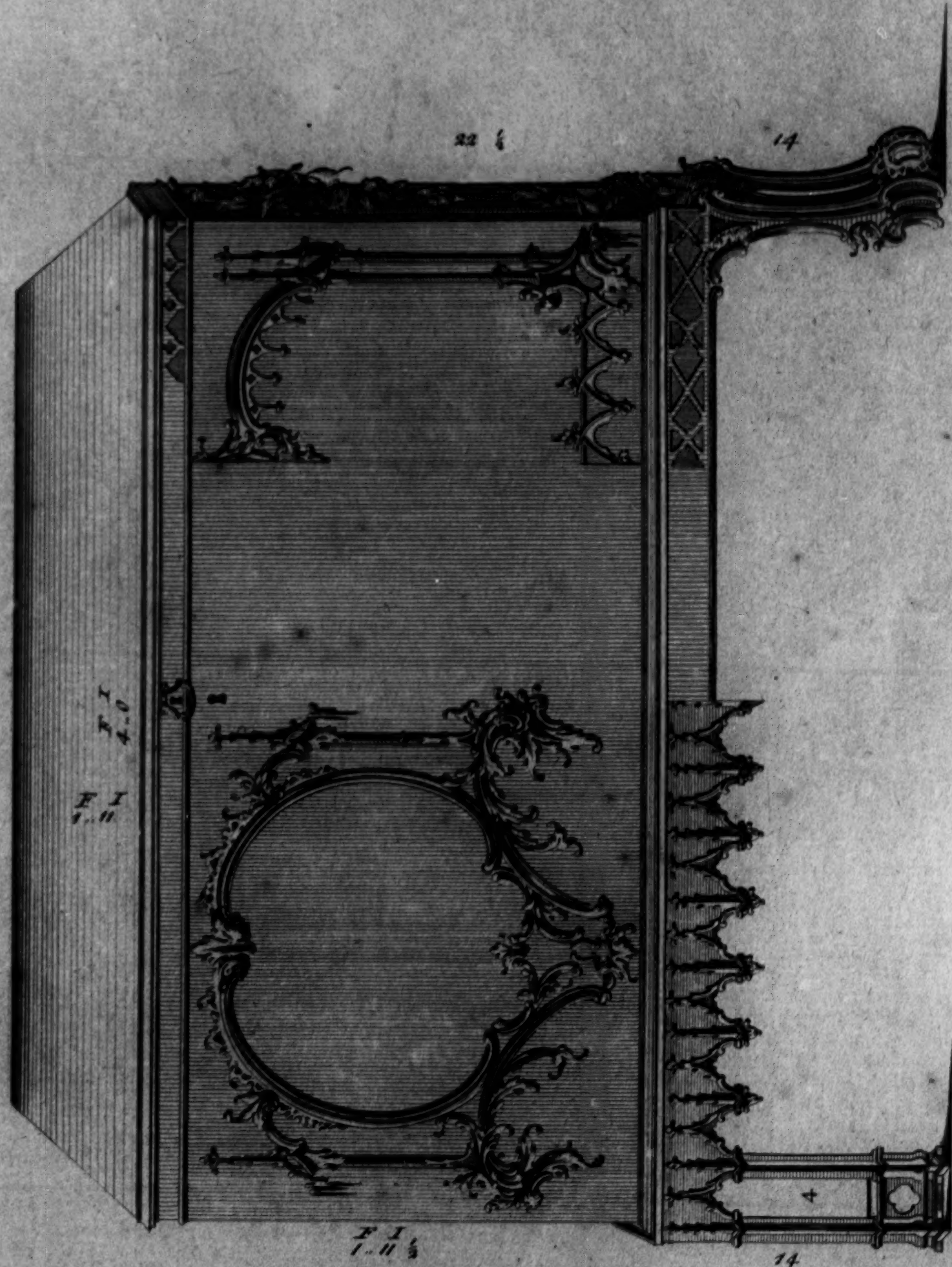
T. Chippendale inv't et del

Pub.^d according to Act of Parliament 1753

T. Muller sculp

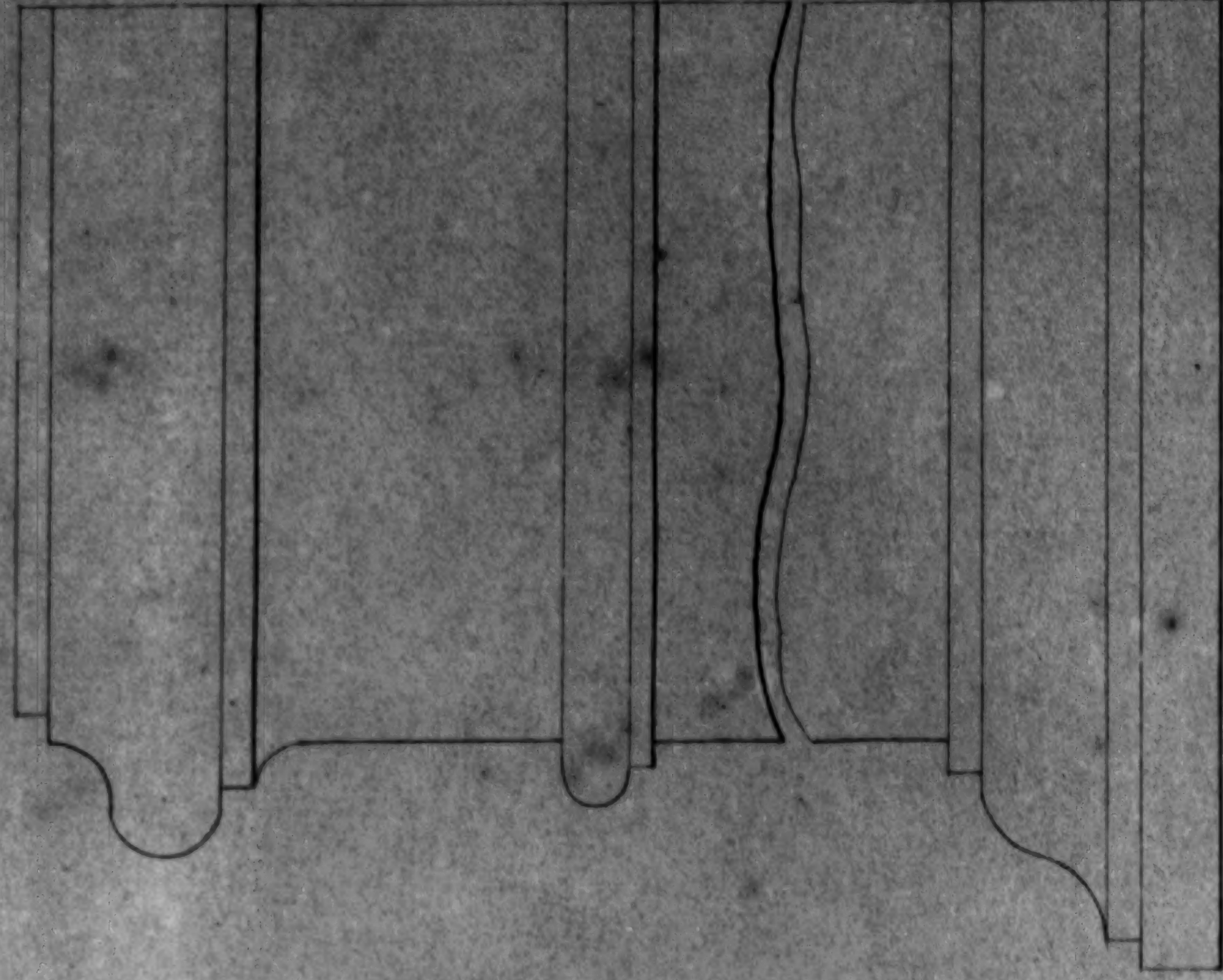


Gothick Cloths Chest.



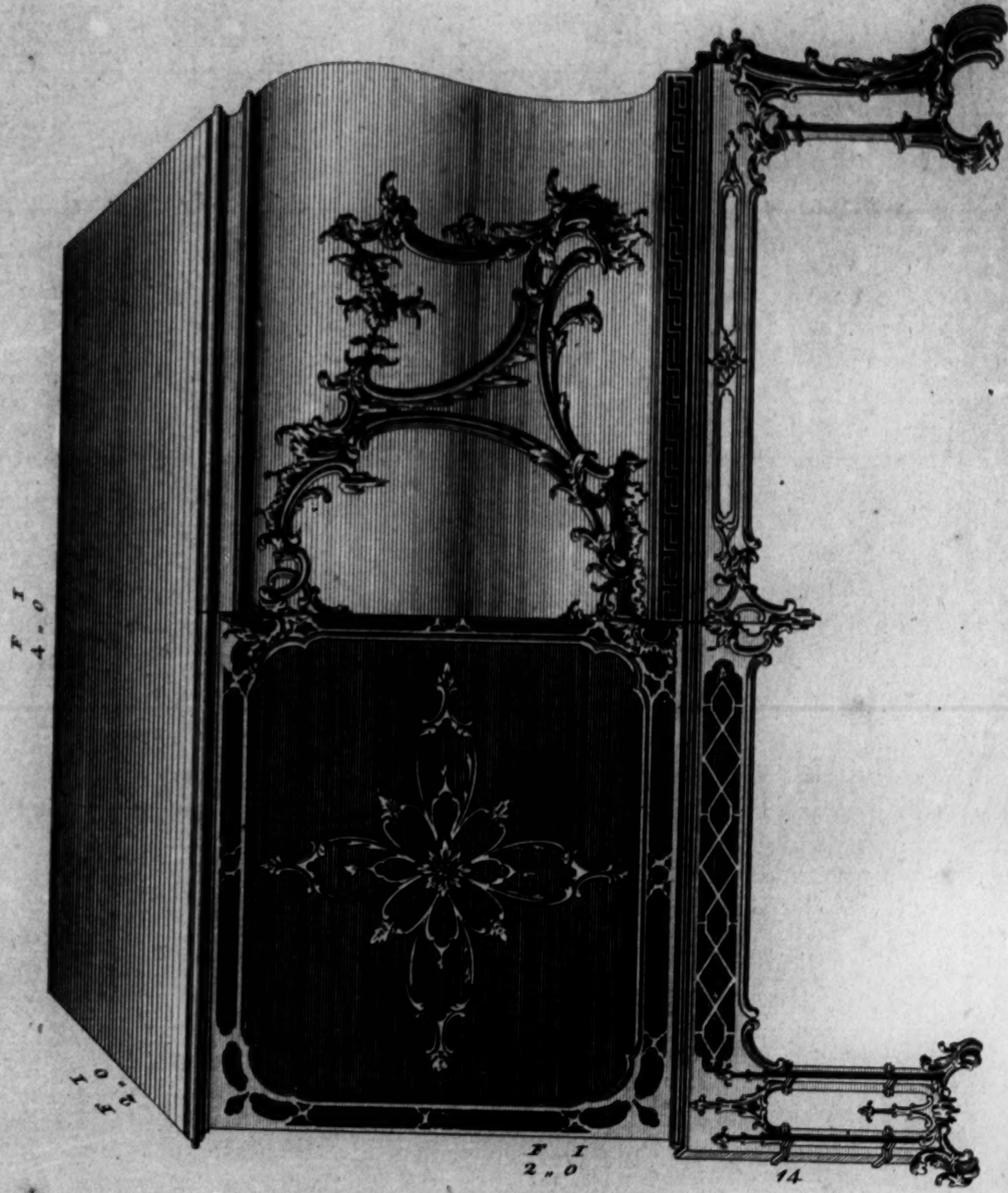
Chipendale inv't & del

Pub^d according to Act of Parliament 1753.



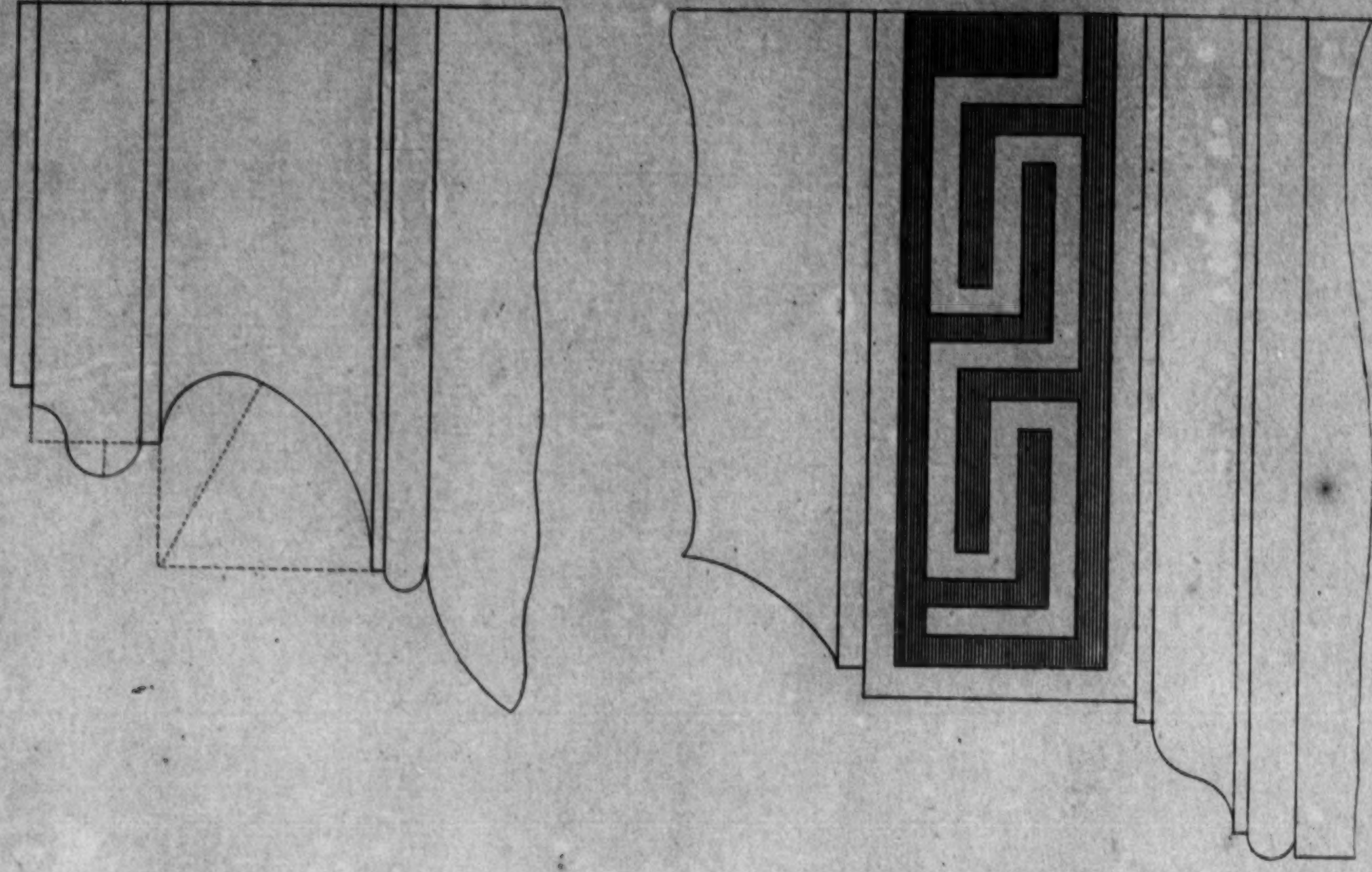
20 Marly sculp.

Two Designs of Cloths Chest



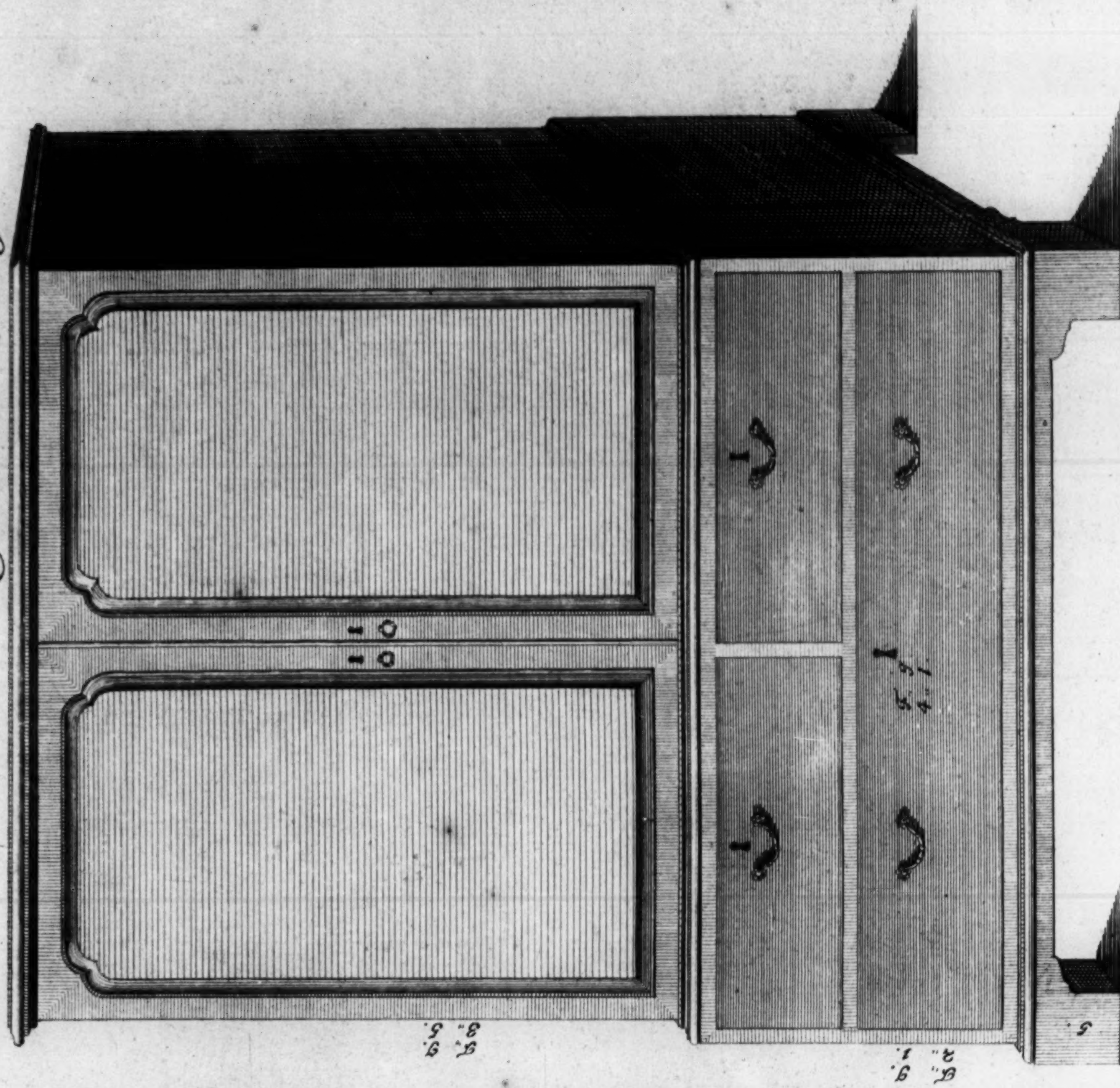
T. Chippendale inv. et del.

Pub according to Act of Parliam. 1753.



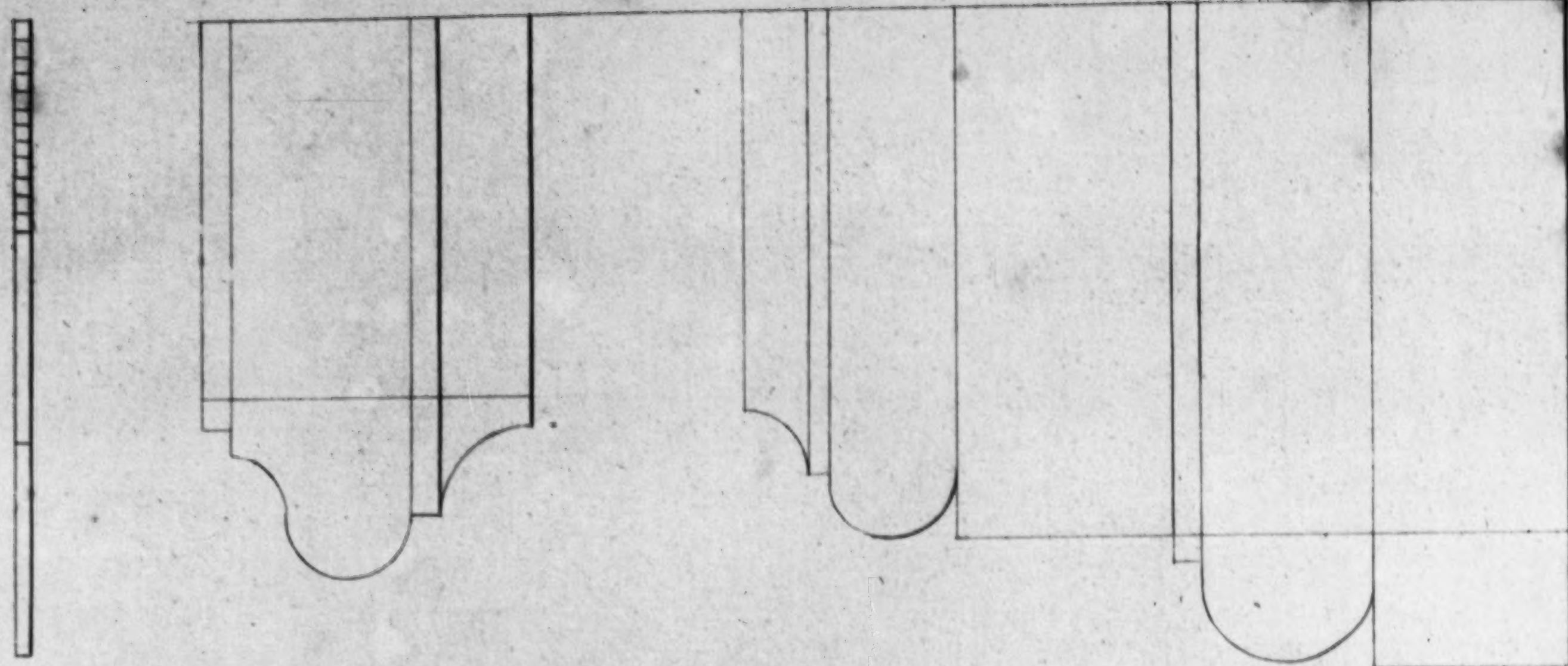


Cloaths Dress.



T. Chippendale inv. et del.

Publ. according to Act of Parliament, 1753.

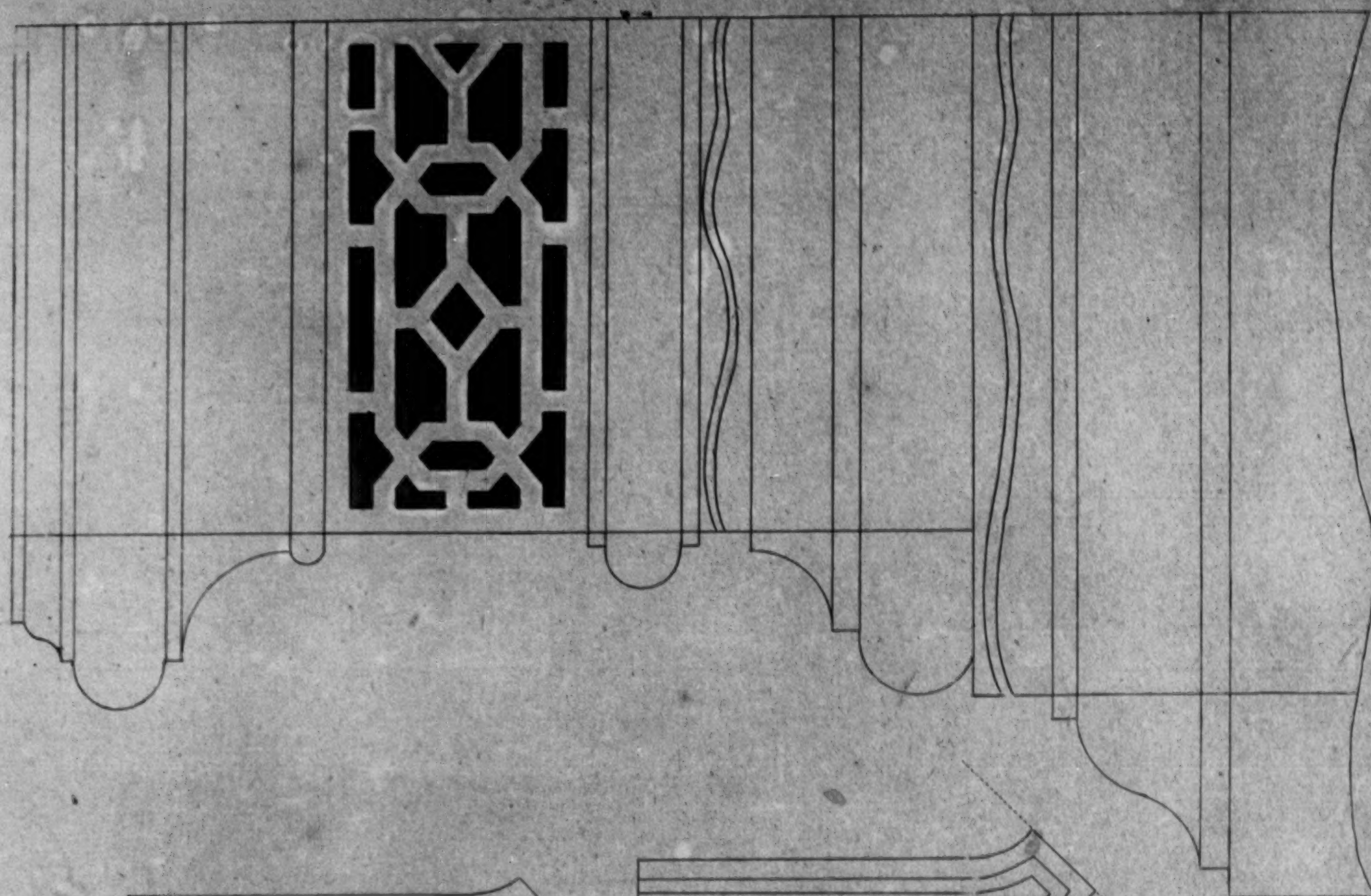
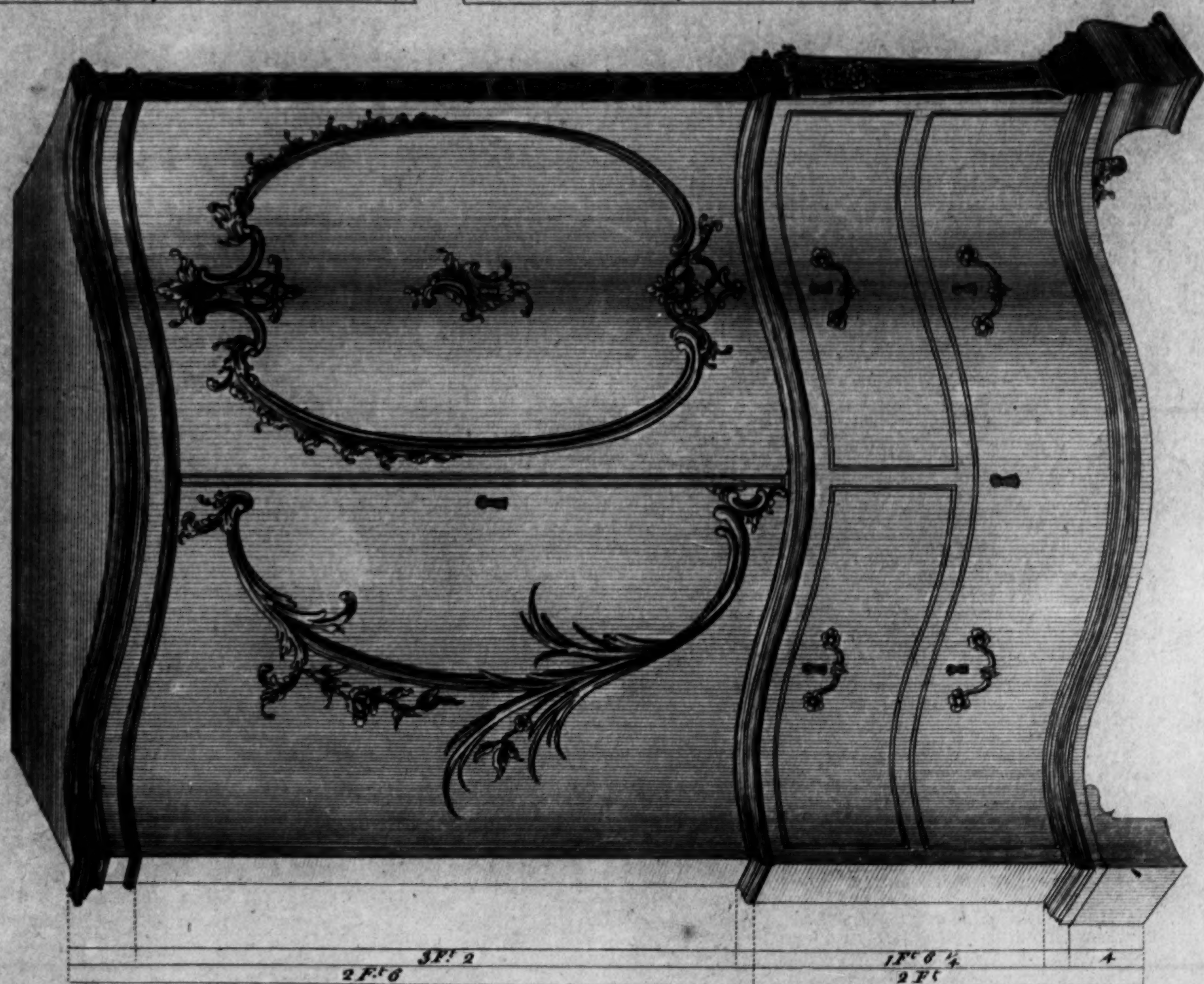
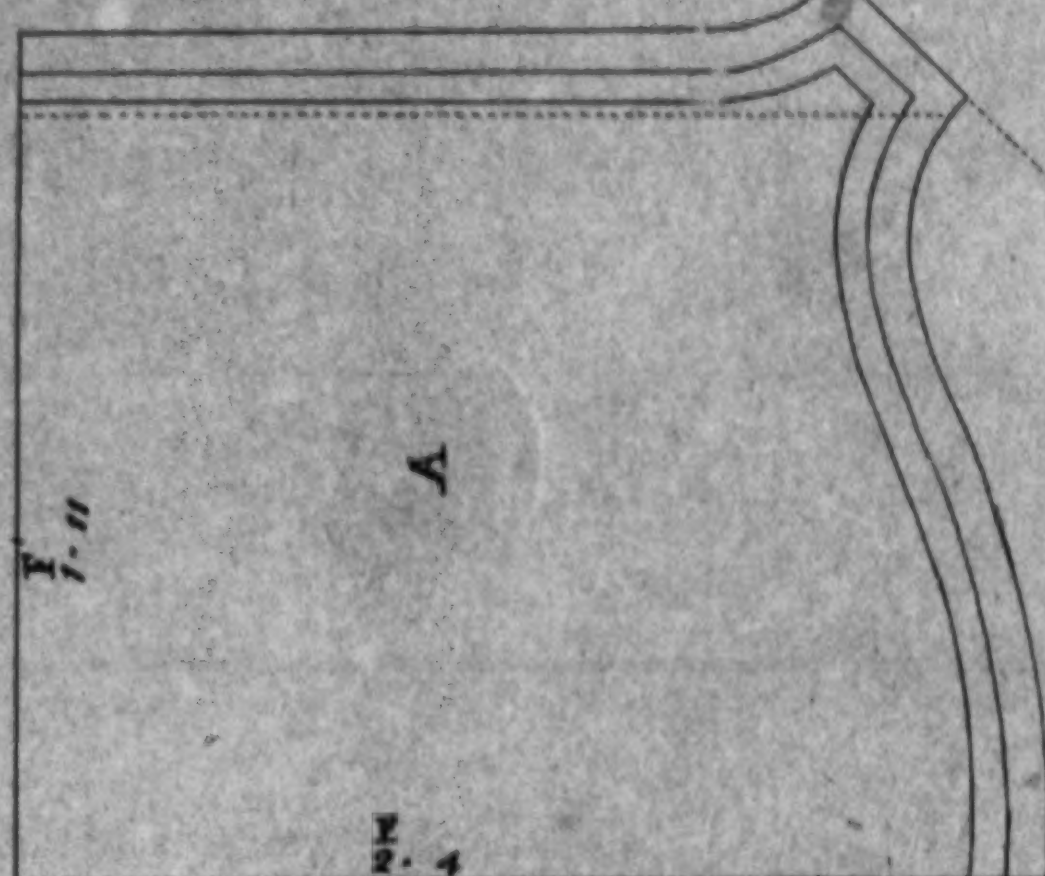
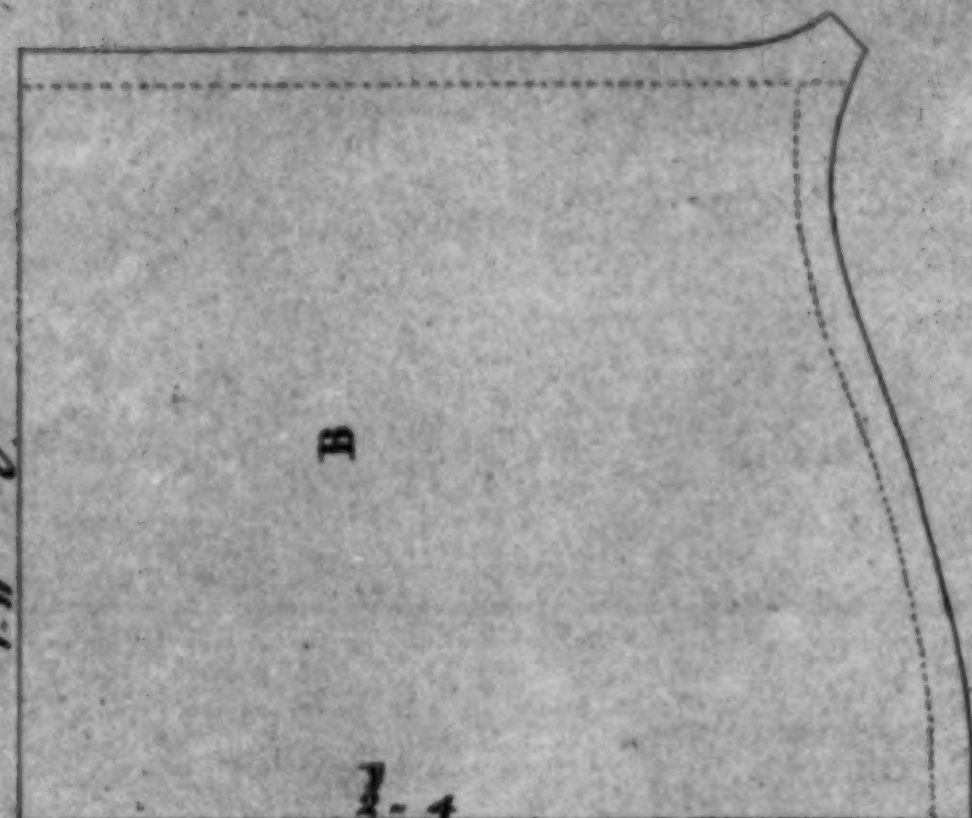


Moorey sculp.



N. CXXX

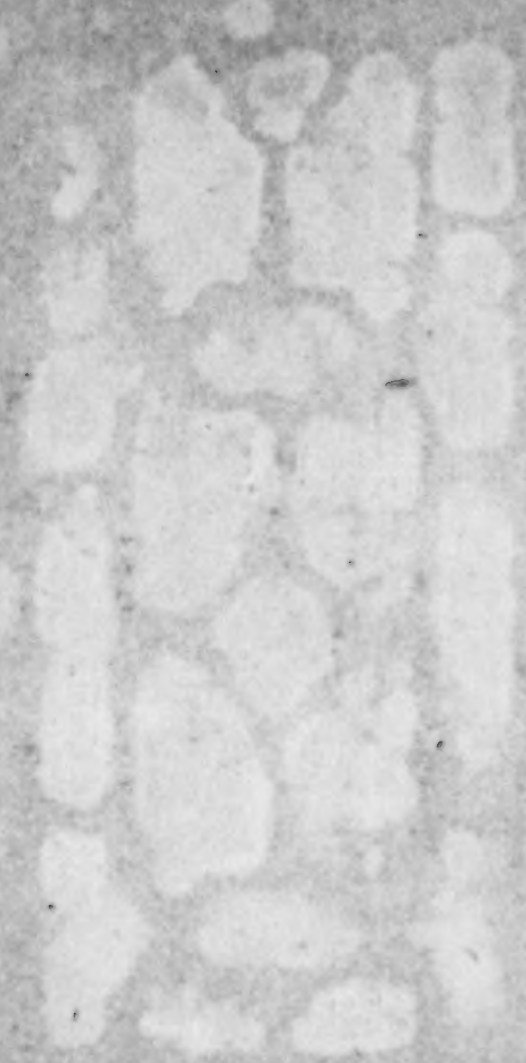
Commode Cloths Dress
1" 11"



T Chippendale inv. a del

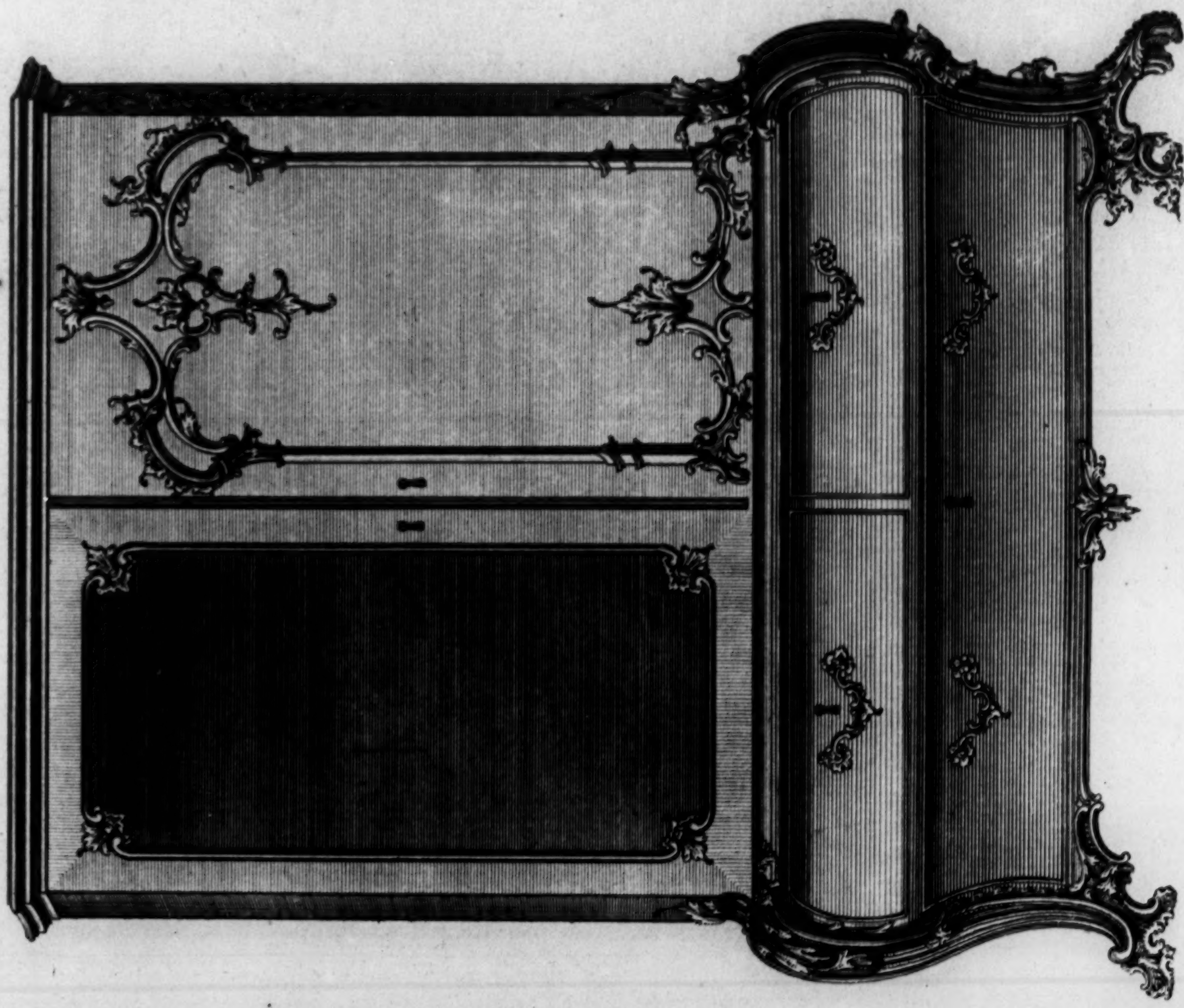
Pub. according to Act of Parliament 1753

T Miller sculp.



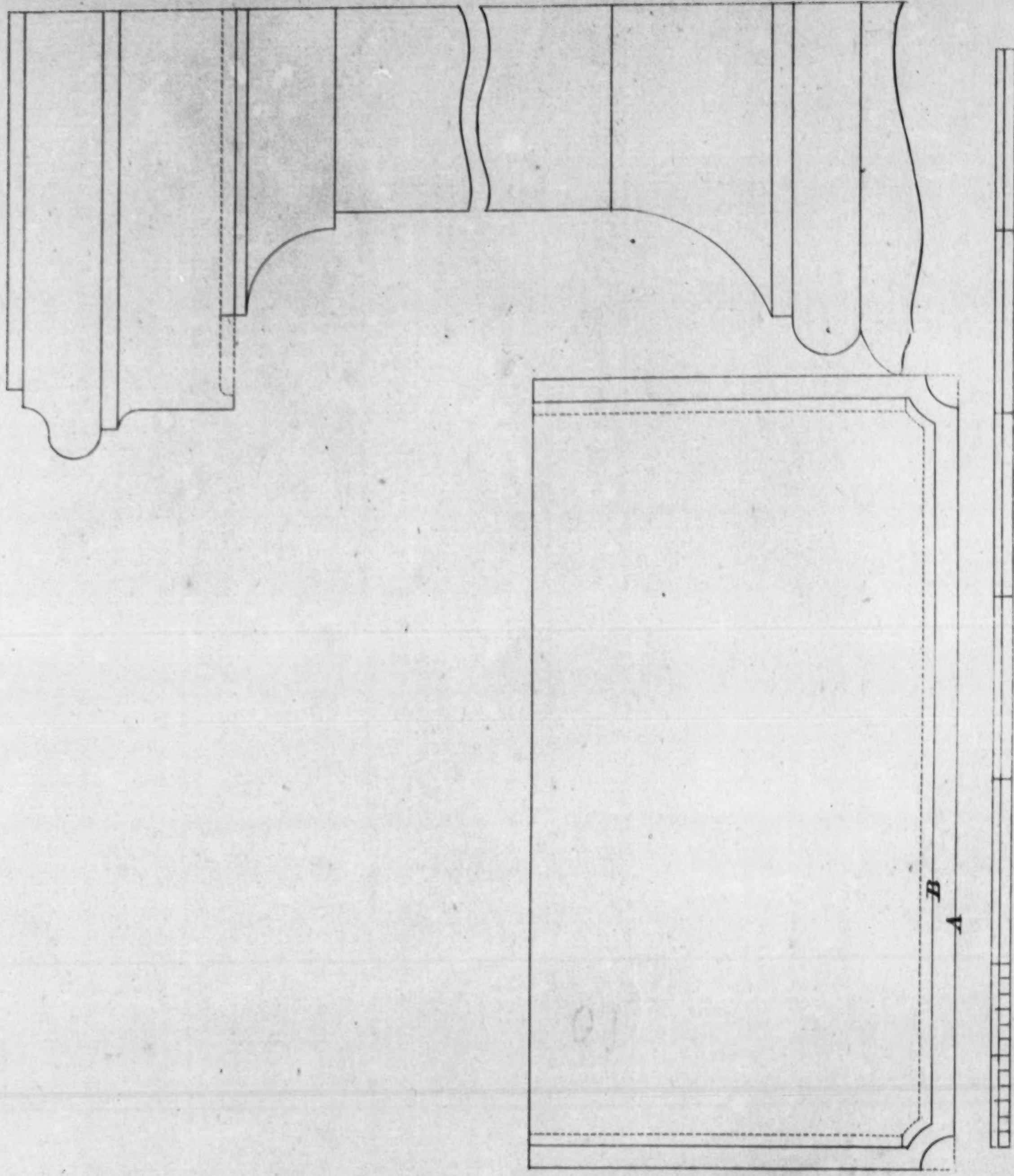
N^o CXXXI

Commode Clothes Dress.



J. Chippendale inv. et del.

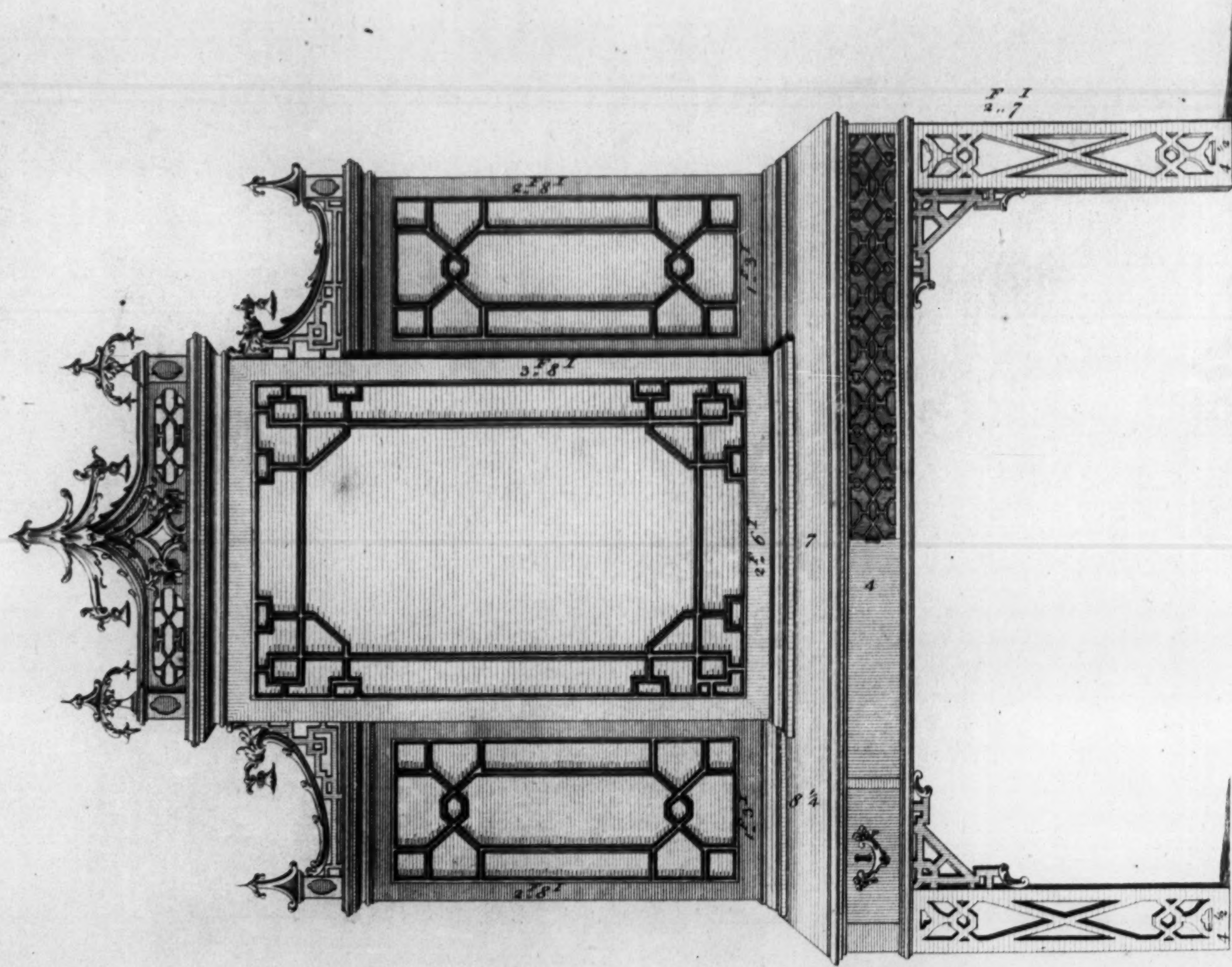
Publ. according to list of 'London' 1753.



J. S. Müller sculp.

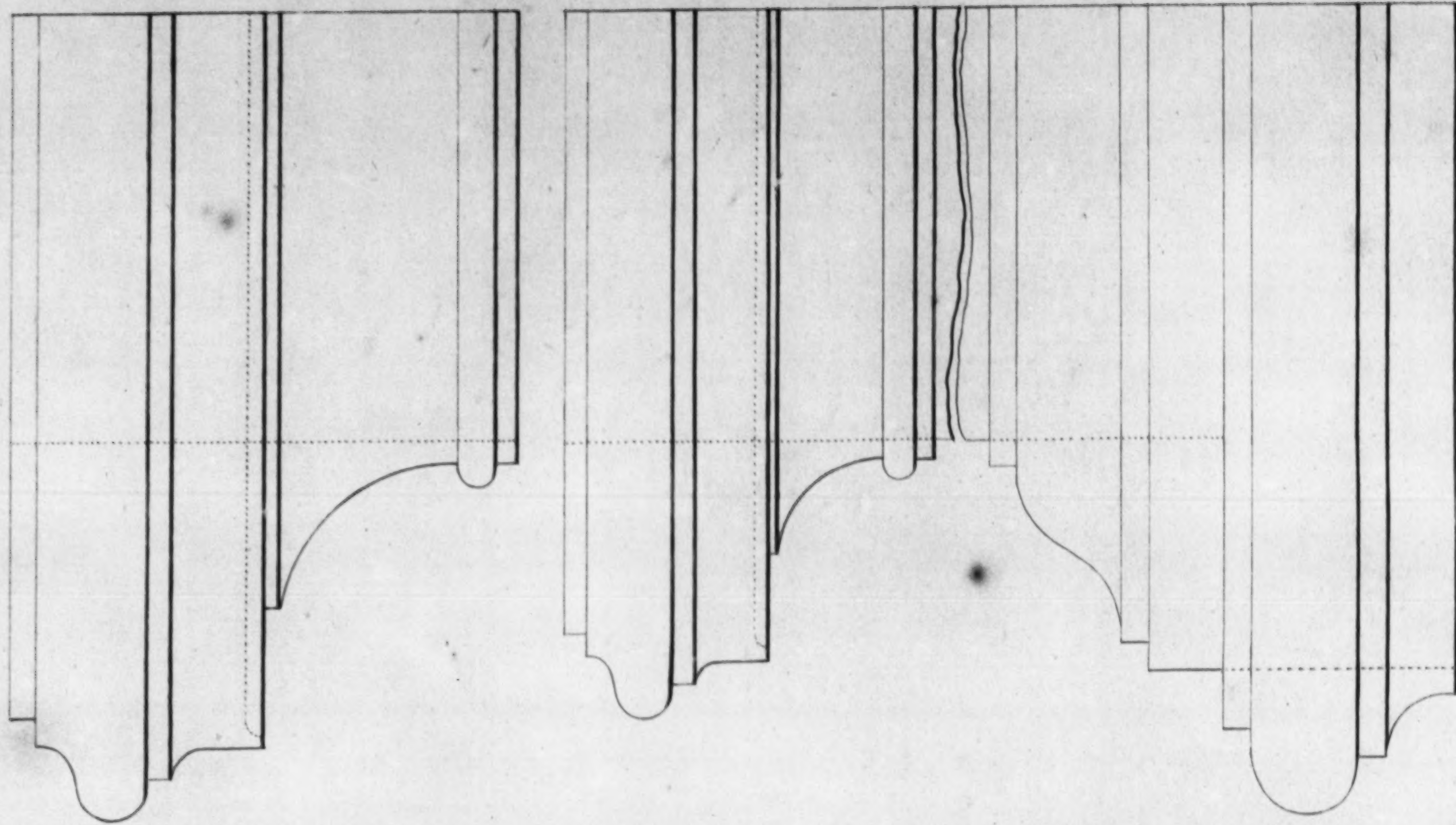


China Case.



J. C. 1827

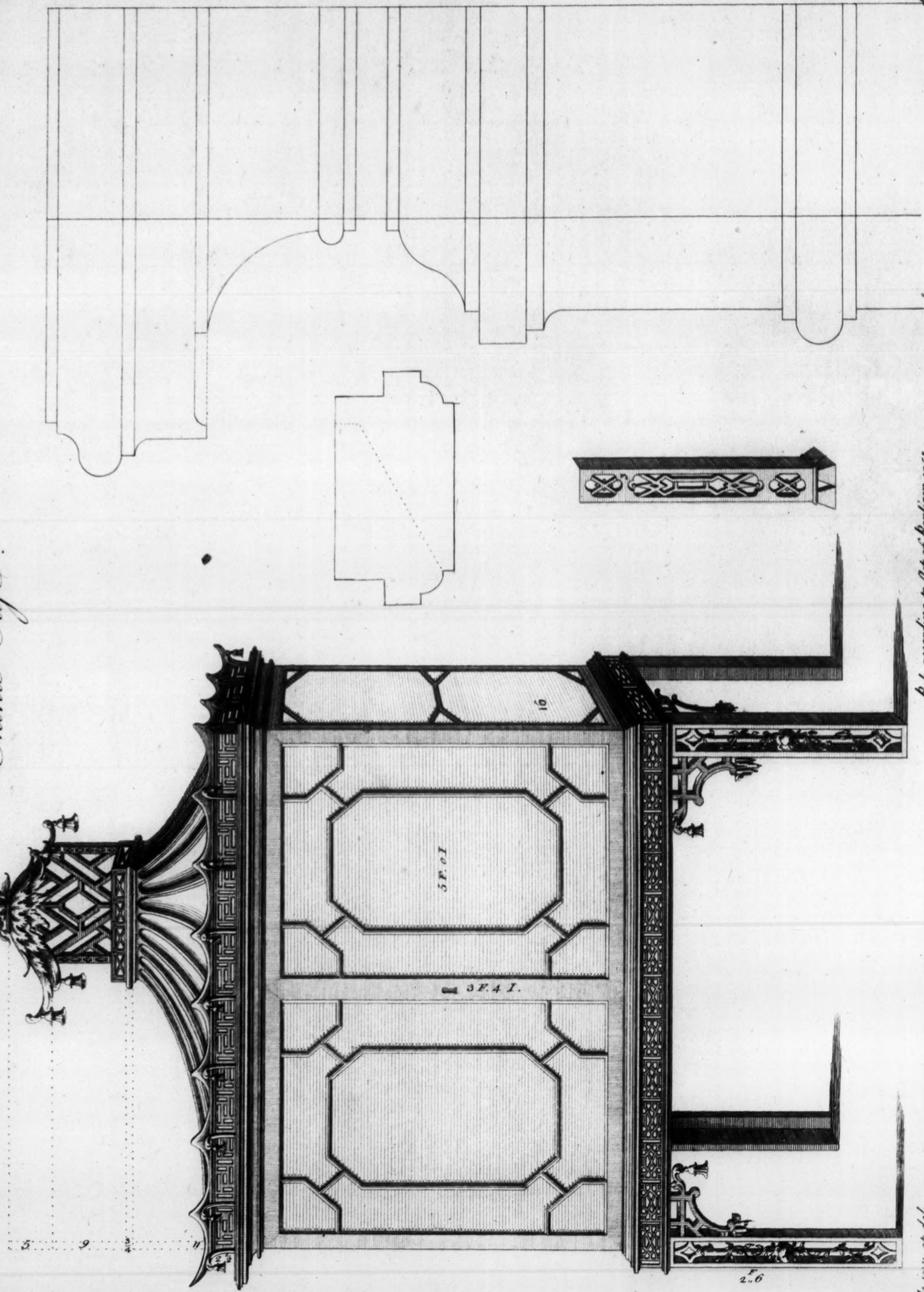
Published according to Act of Parliament



J. C. 1827



China Cafel.



Tr. appendule inv. et del.

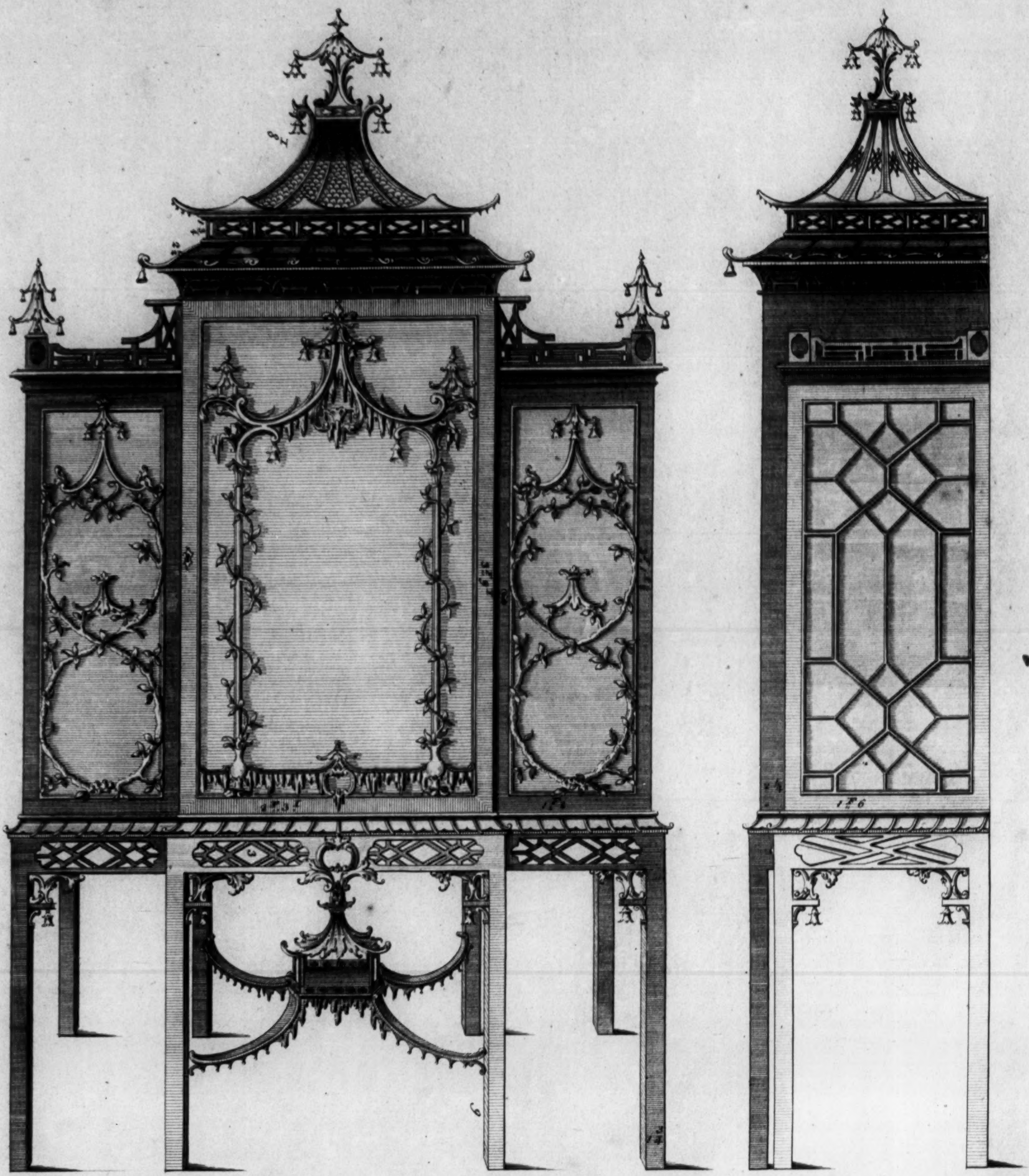
Pub. according to Act of Parliament 1753.

J. S. Miller sculp.



N^o CXXXIV

China Case.



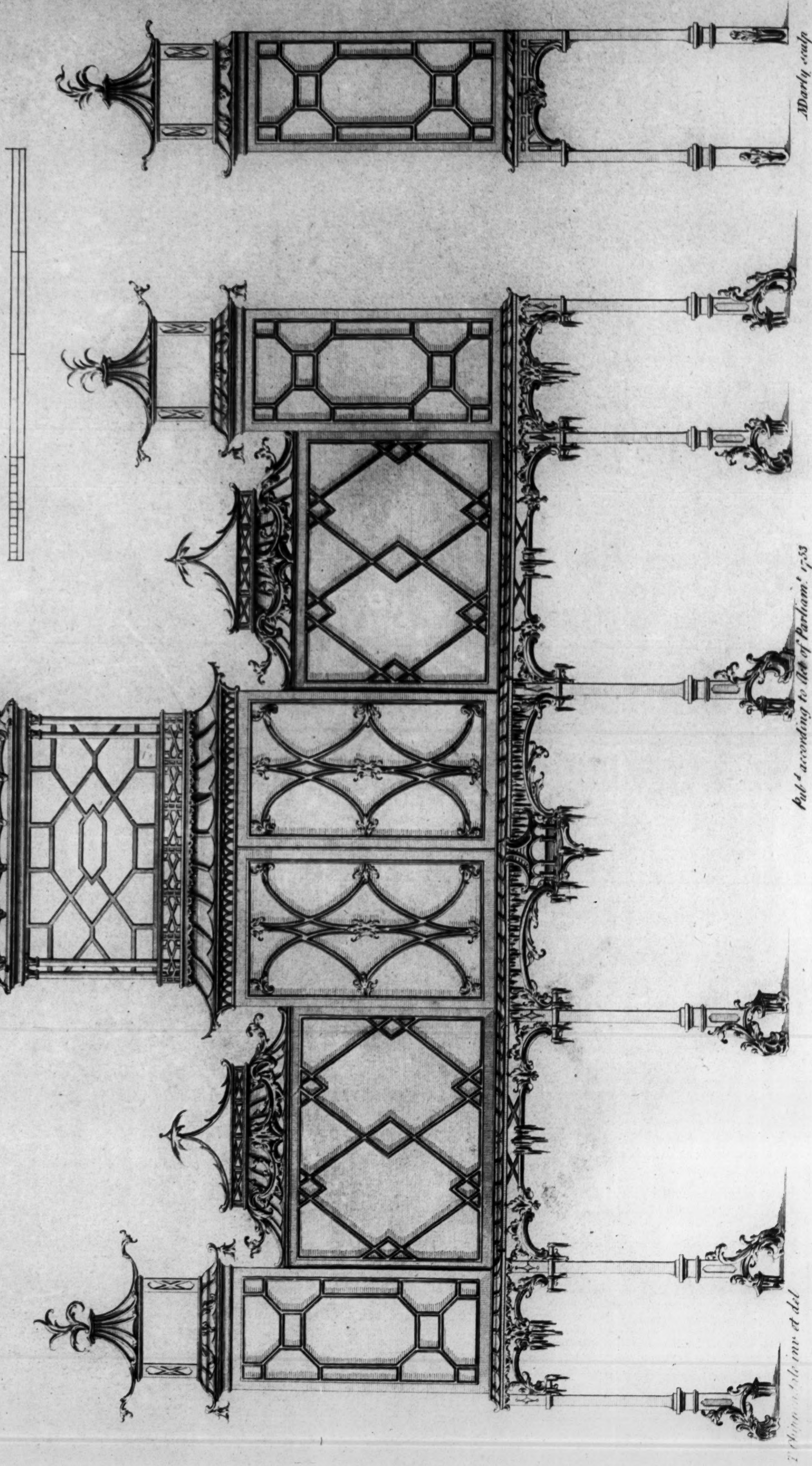
T Chippendale inv't & del

Pub.^d according to Act of Parliam^t 1753

W. D. sculp^t

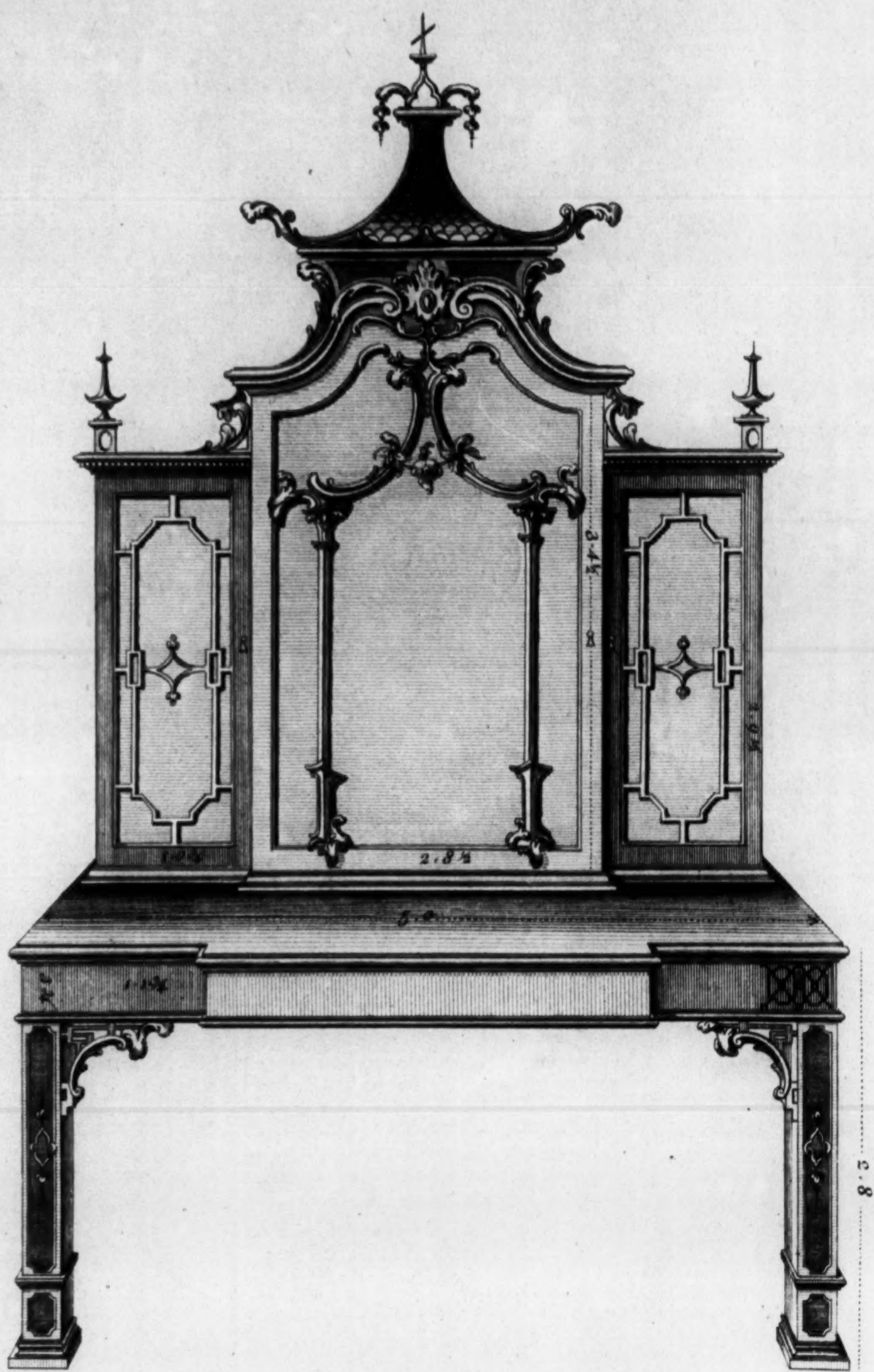


China Case.





A China Case



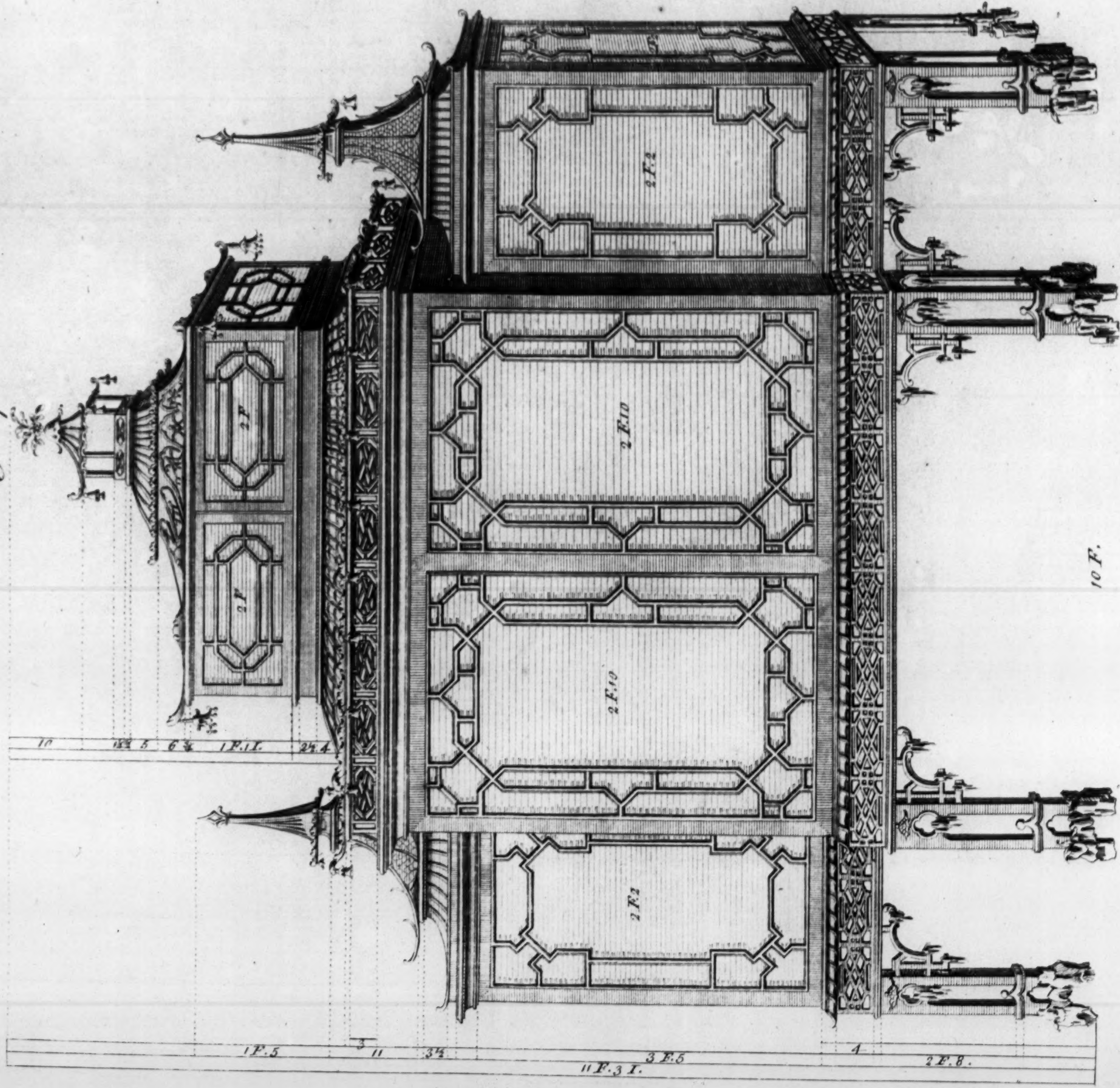
T. Chippendale inv^t. et delin.

Published according to Act of Parliament 1760. -



A Design for a China Case.

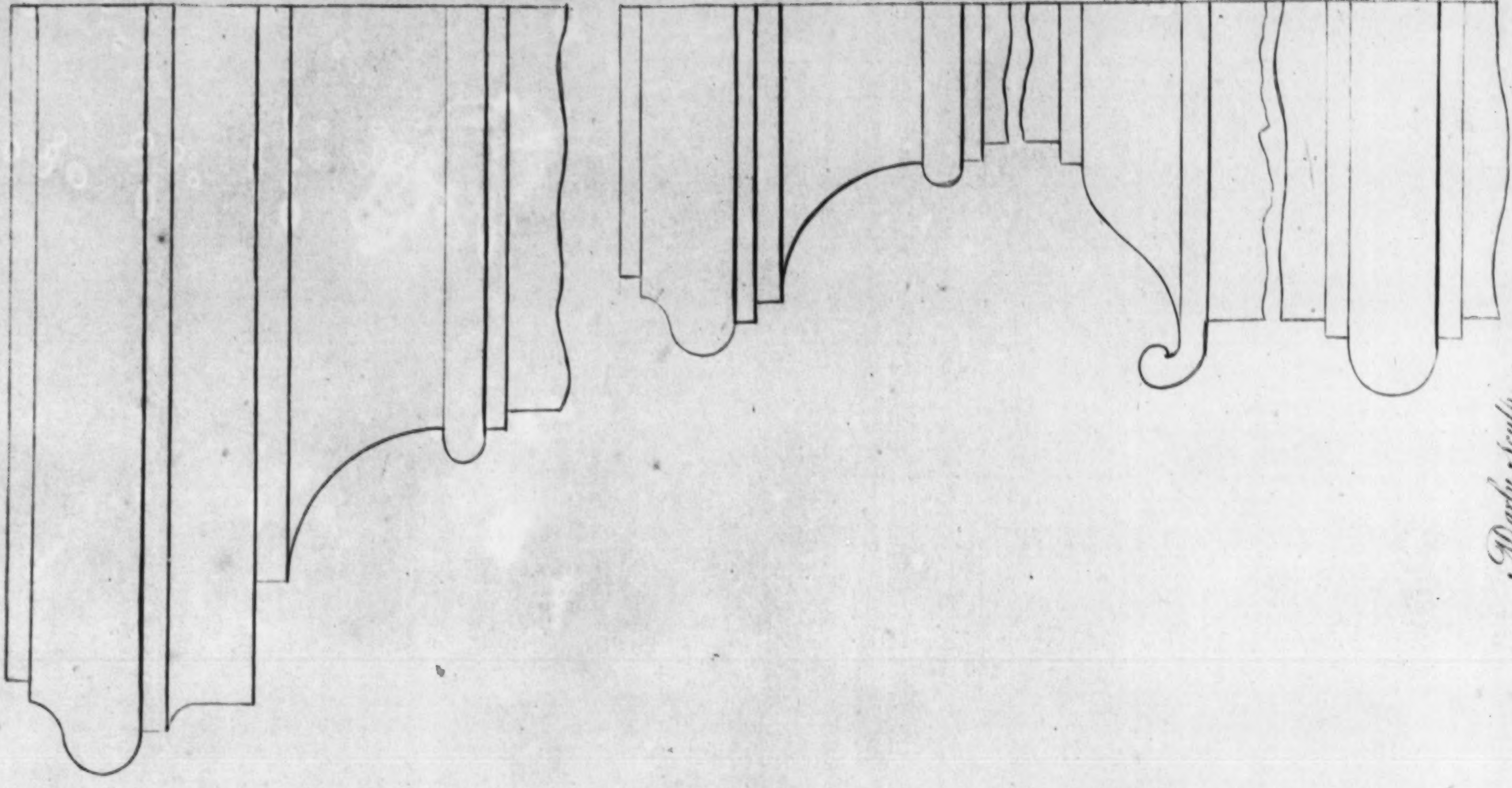
N^o CXXXVII.



J. Chippendale inv. et delin.

10 F.

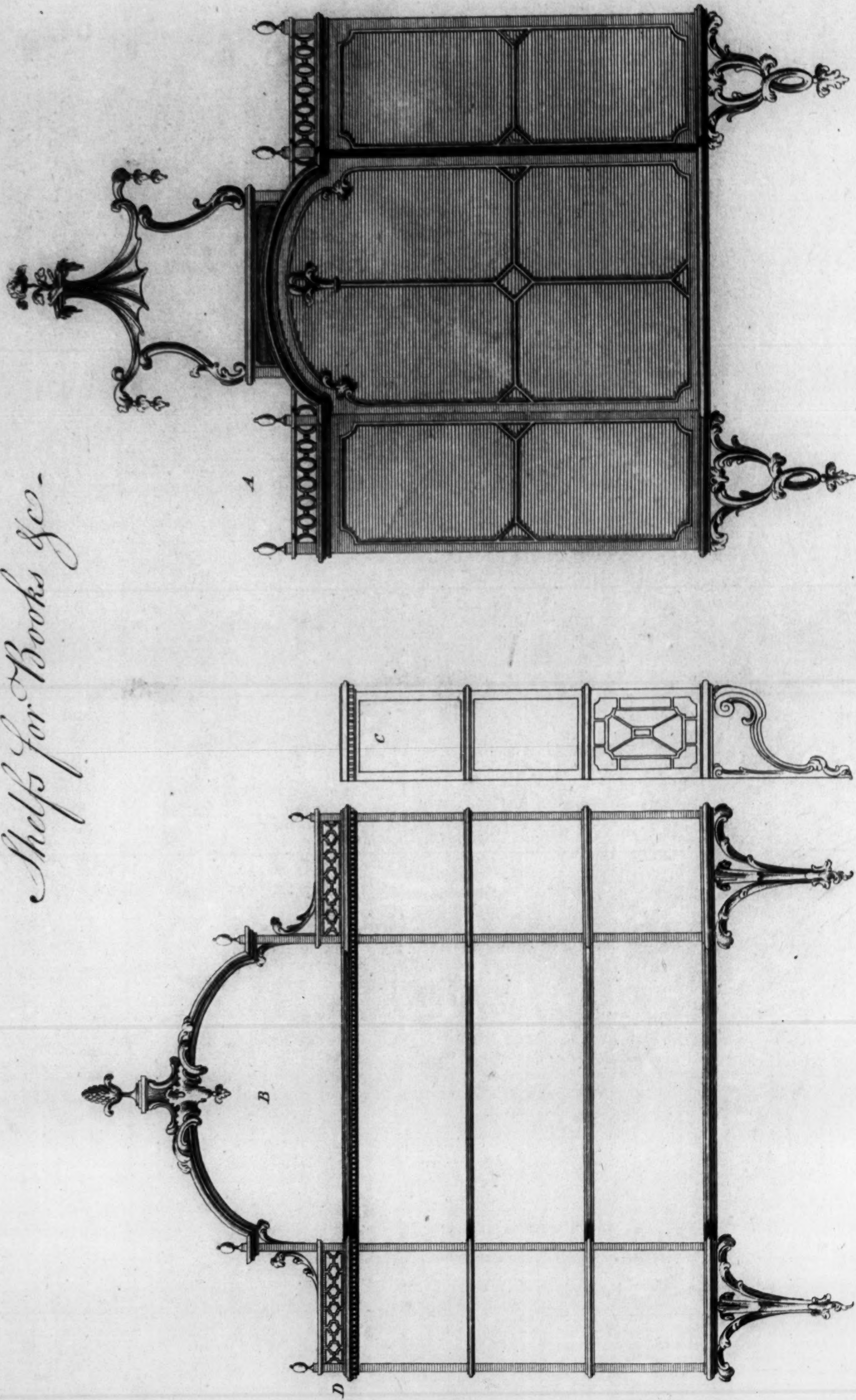
Published according to Act of Parliament 1761.



Adams sculp.



Shelfs for Books &c.



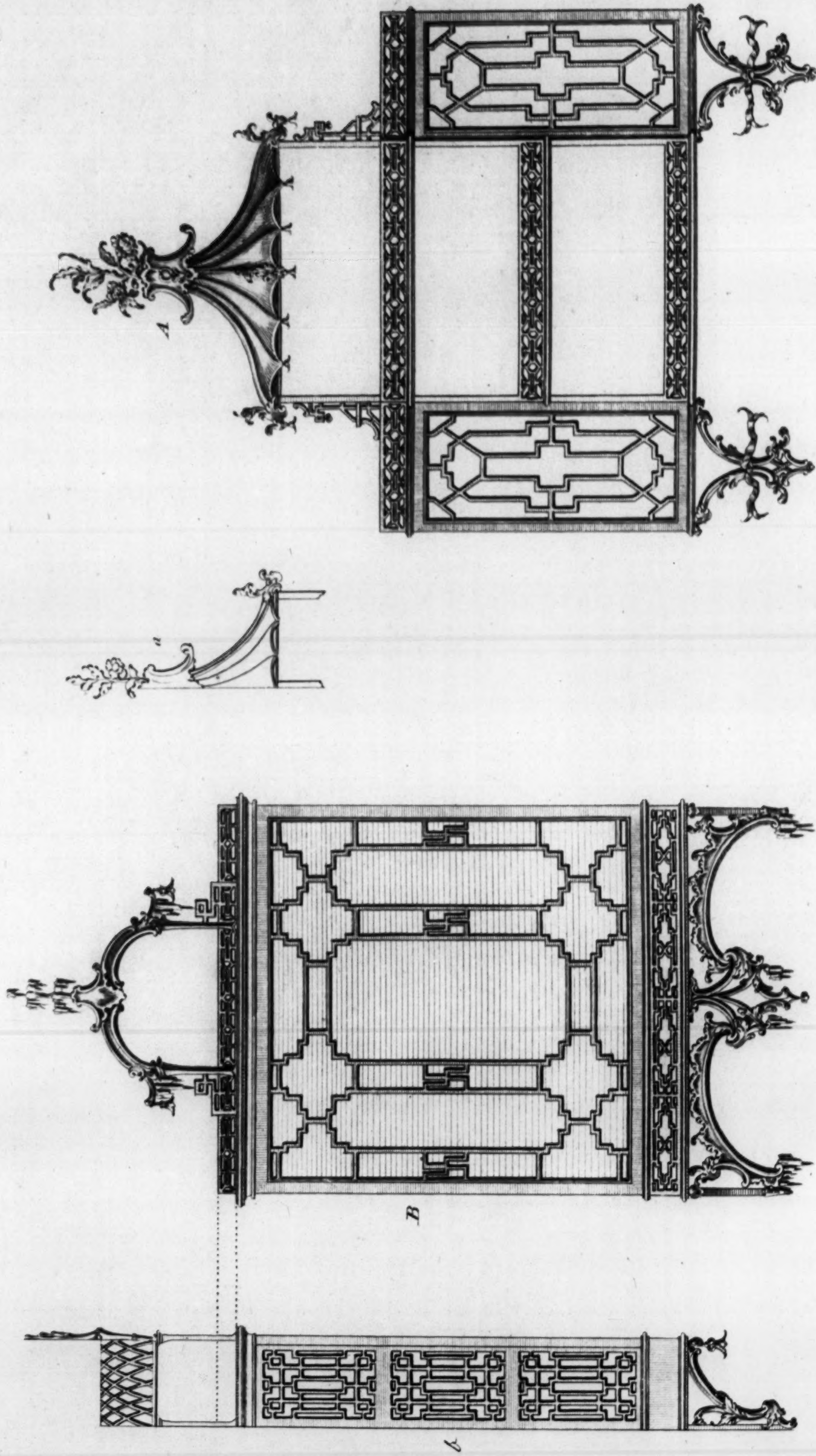
Supplément à l'Encyclopédie.

Published according to a Act of Parliament.

J. Taylor sculp.



Hanging Shelves.



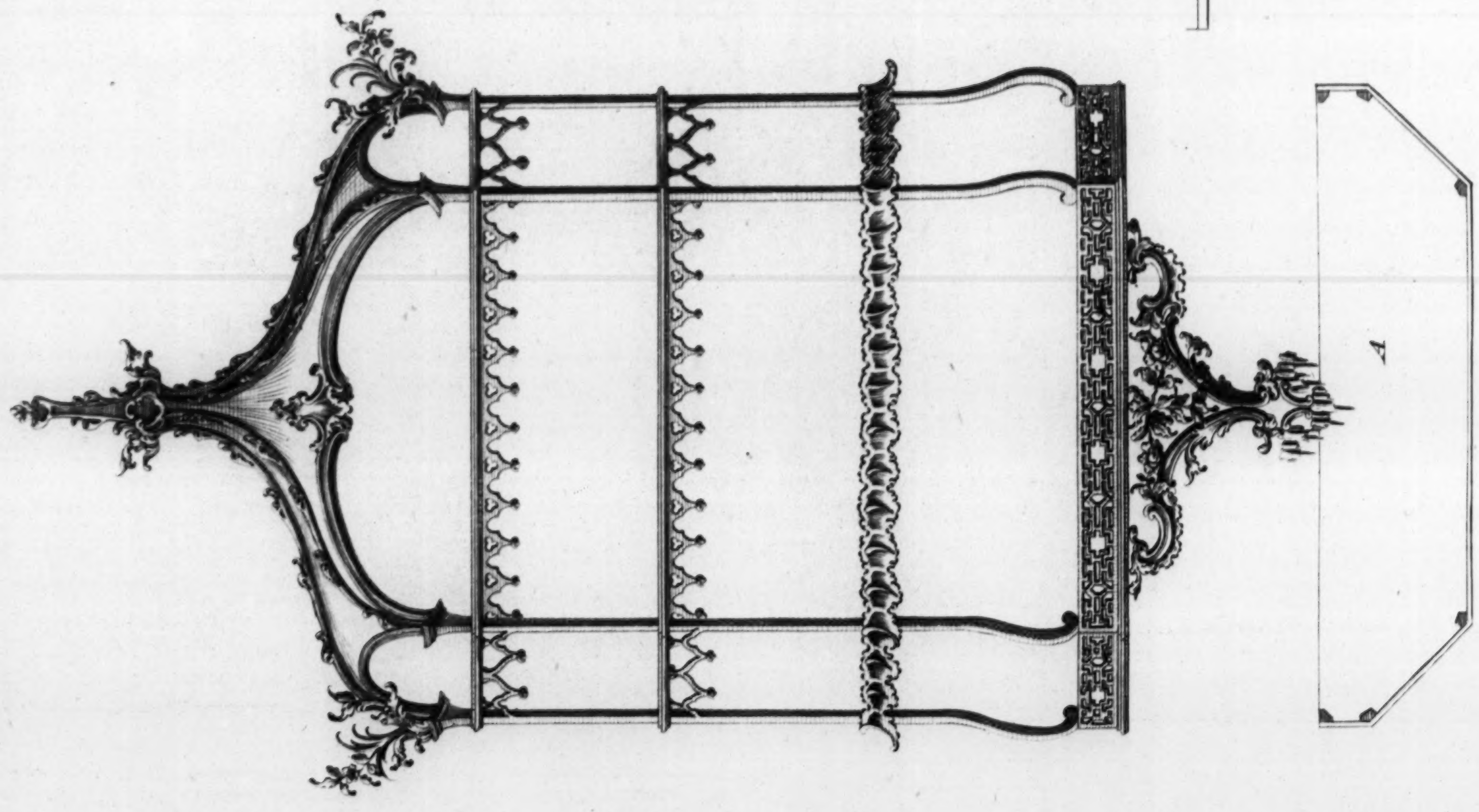
Chippendale inv. et del.

Published according to Act of Parliament

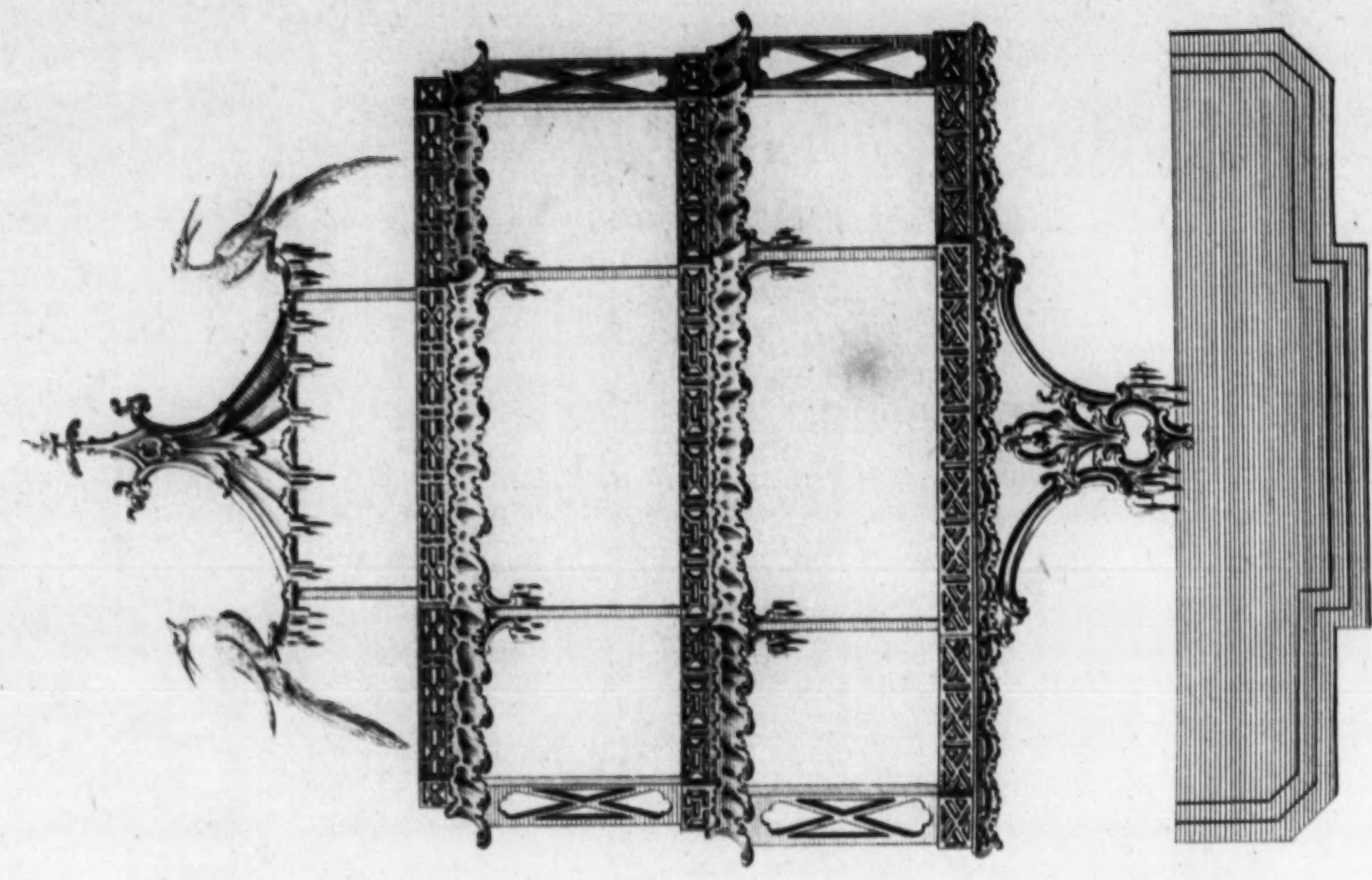
M. Darcy Ansp.



Hanging Shelves.



J. Chippendale inv. et del.



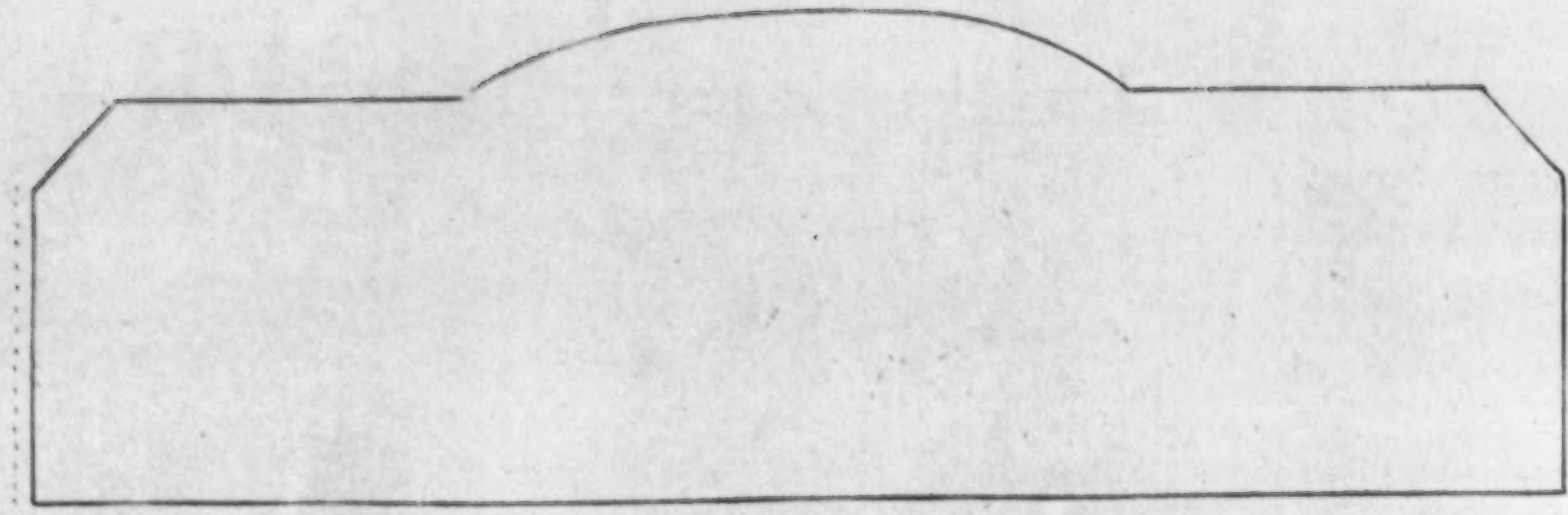
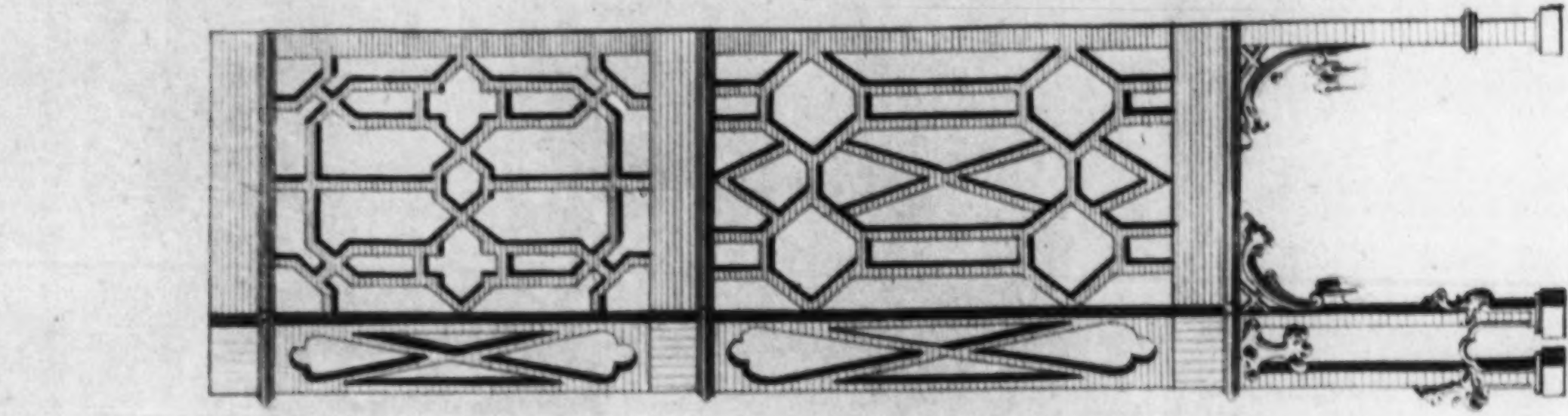
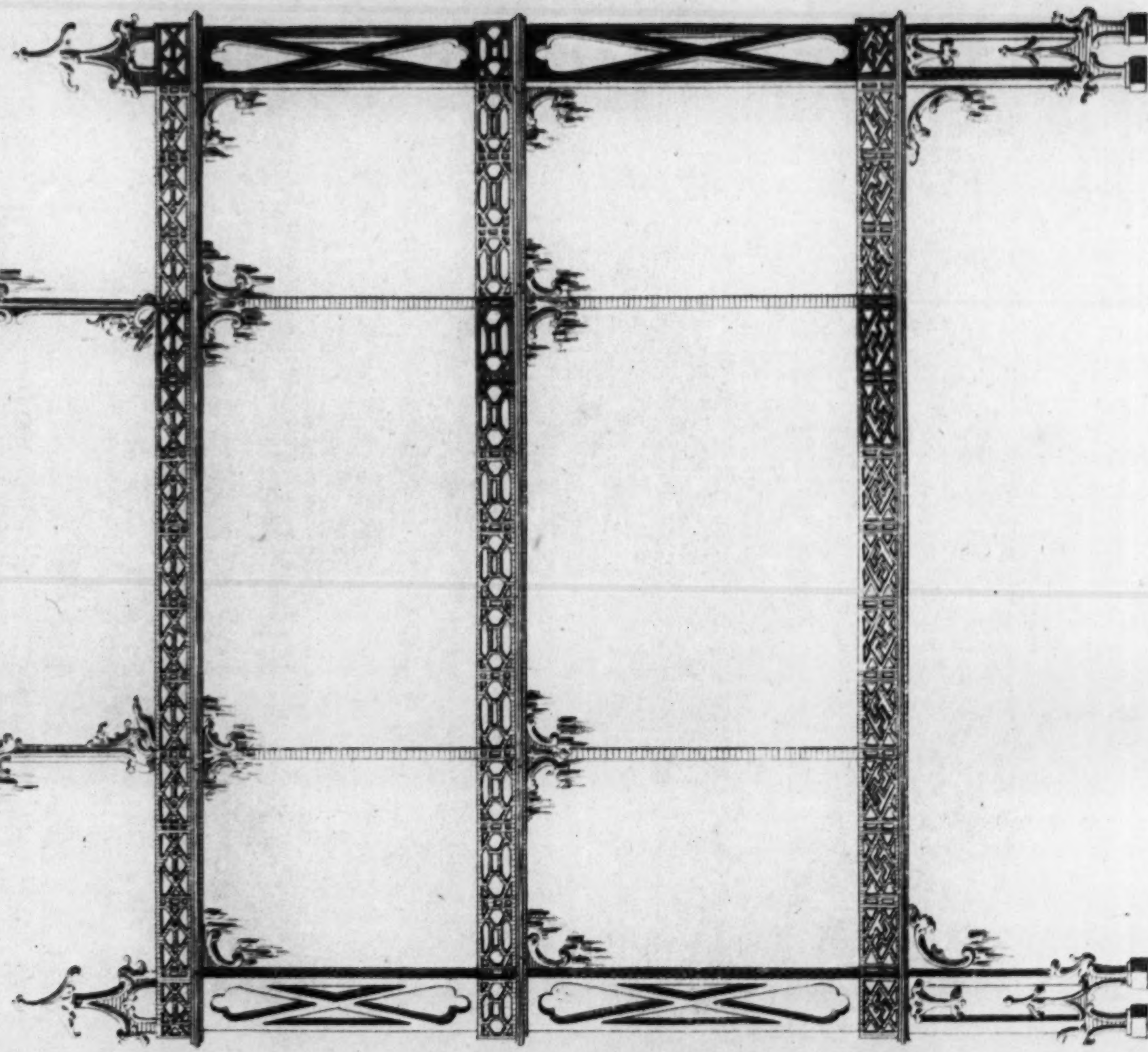
Published according to Act of Parliament

M. Darby sculp.



Shelves for China

N^o CXVII.



Chippendale inv. et delin.

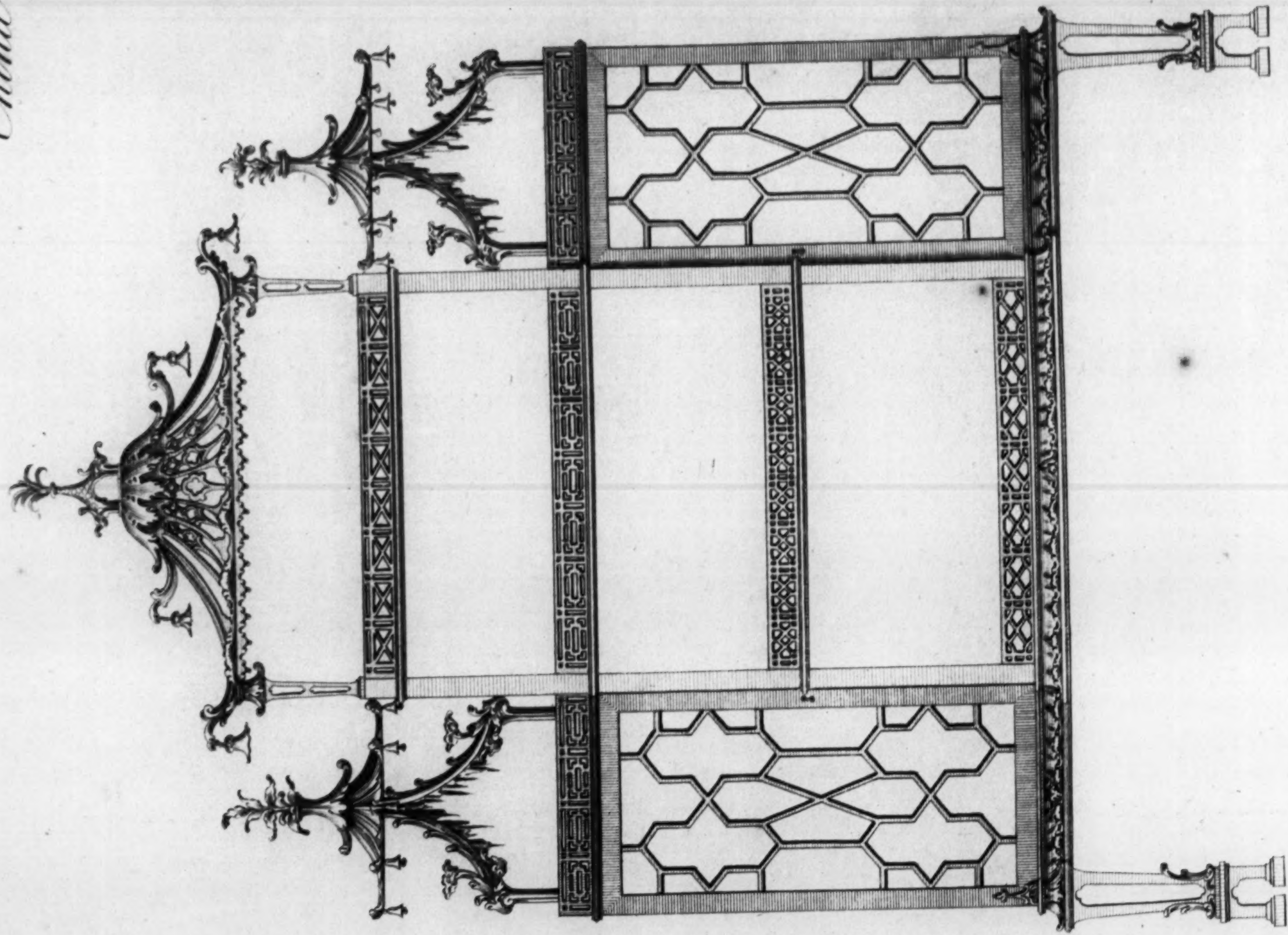
Published according to Act of Parliament: 1761.

W. & A. Sculpt.



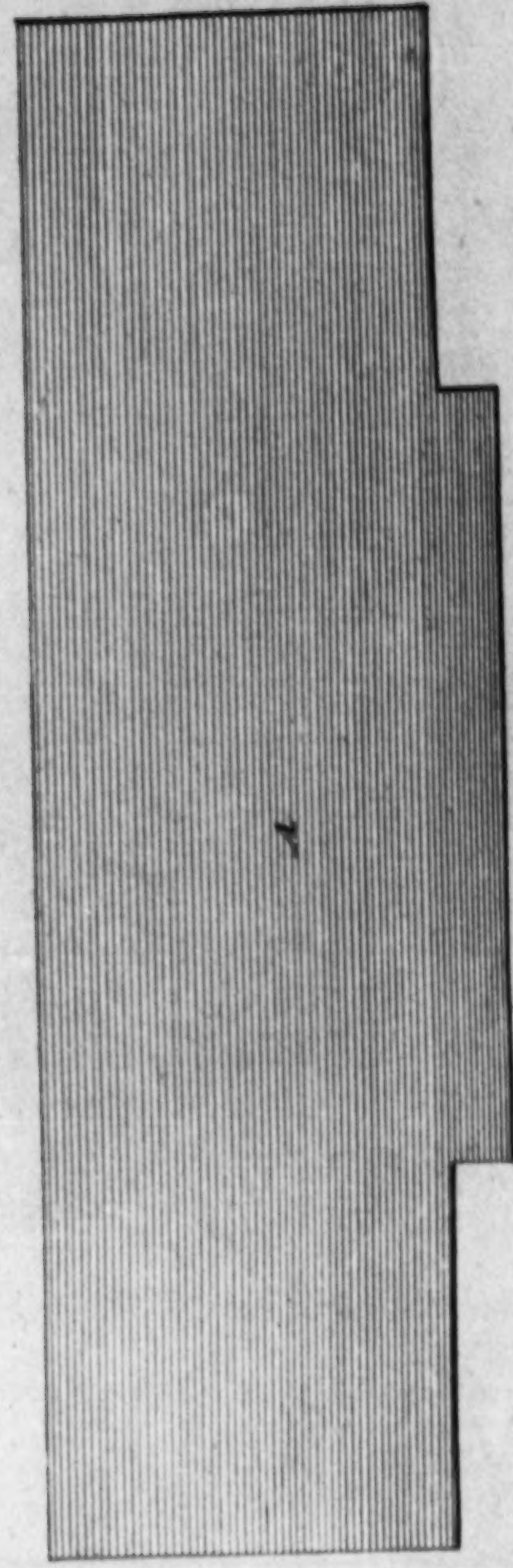
N° CXIII.

China Shelf.



J. Chippendale inv. et delin.

Published according to Act of Parliament.

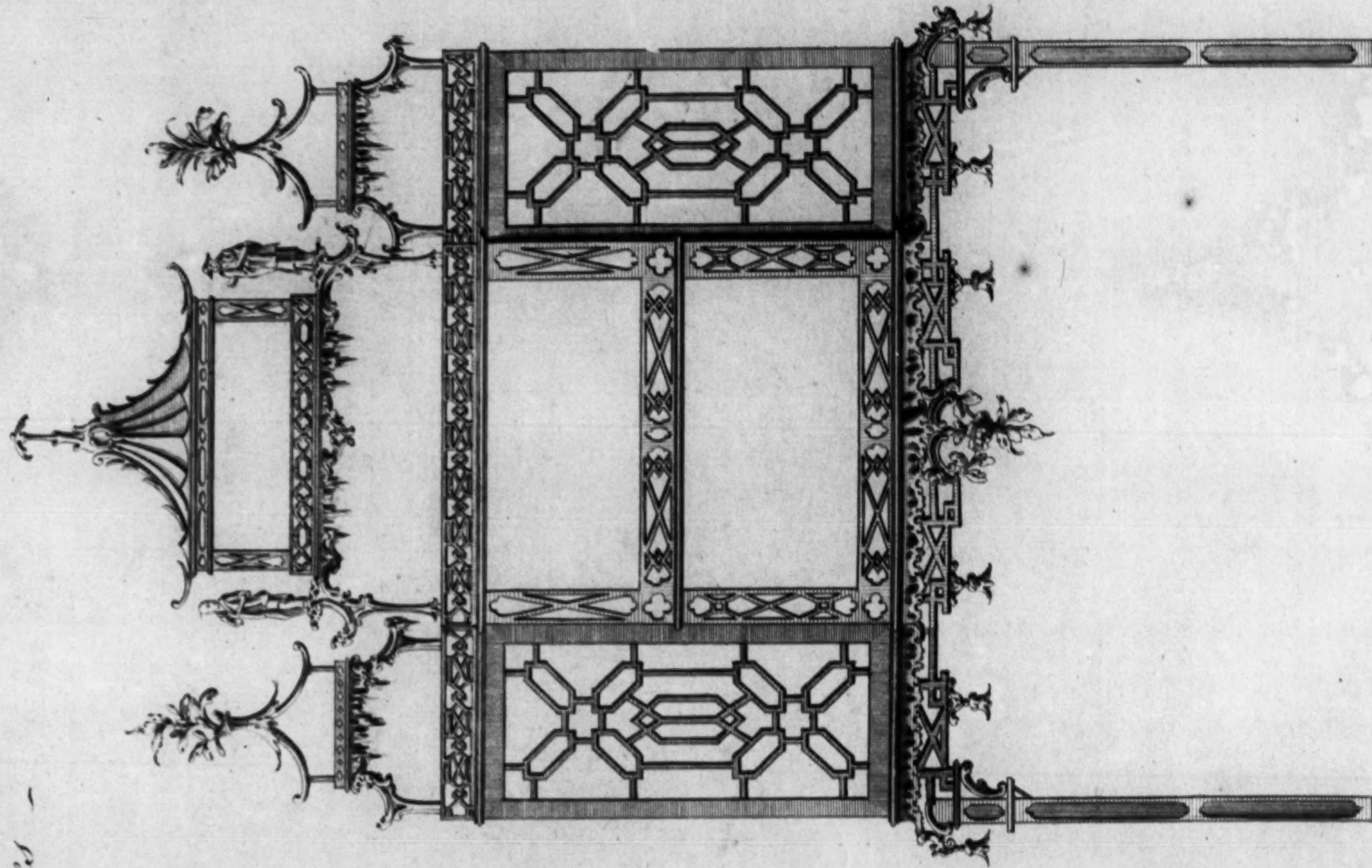


Marble Sculp.



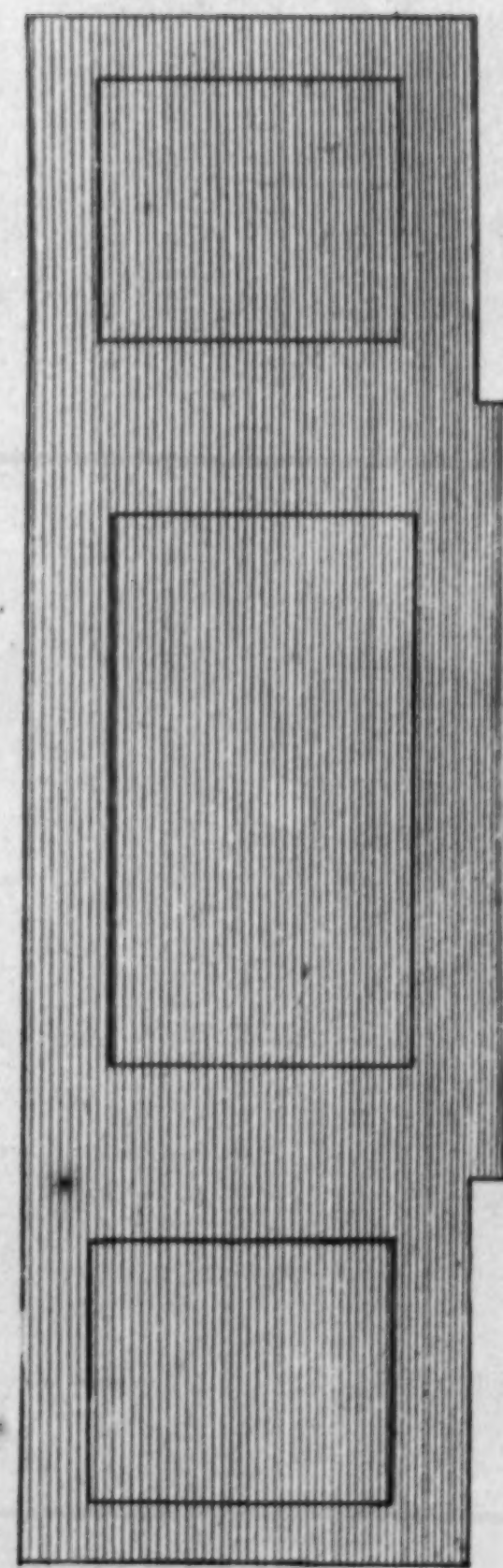
Designs for China Shelves -

N° CXIII.



W. & A. Sculpt.

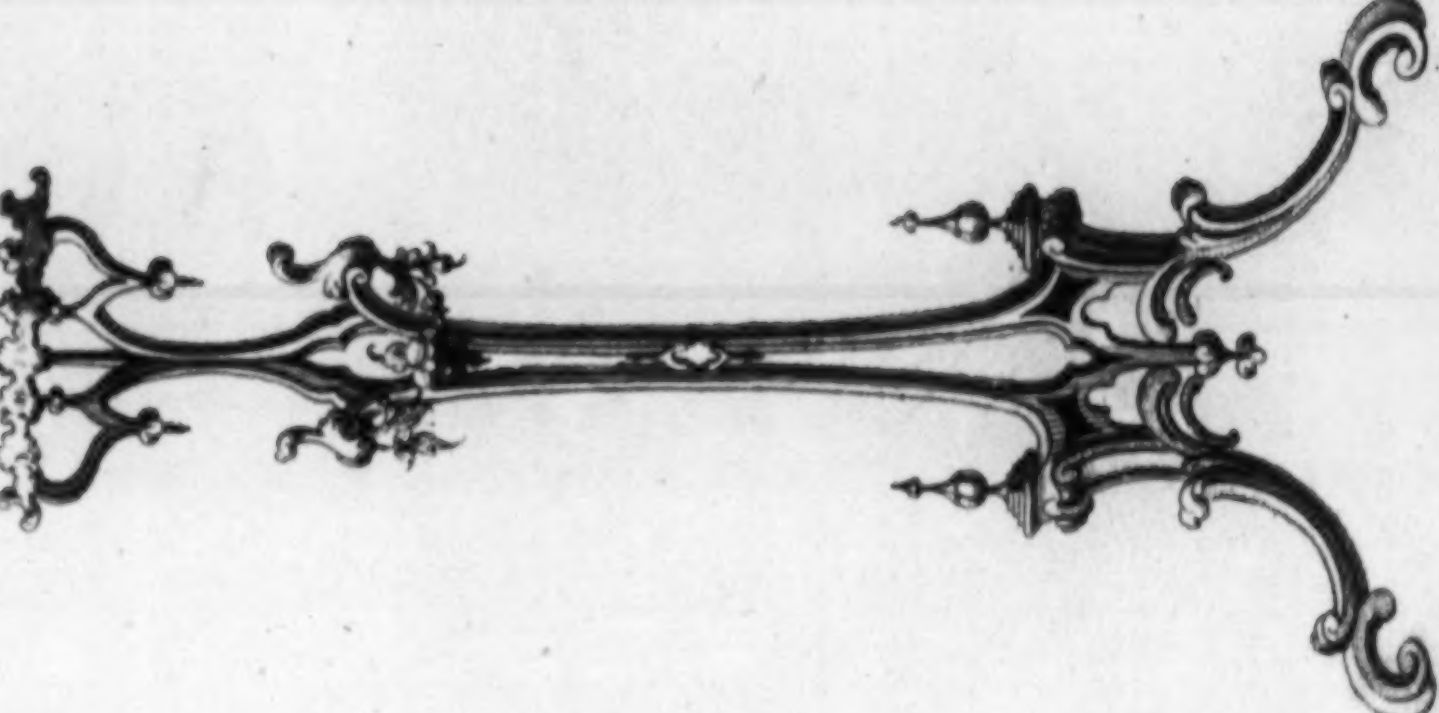
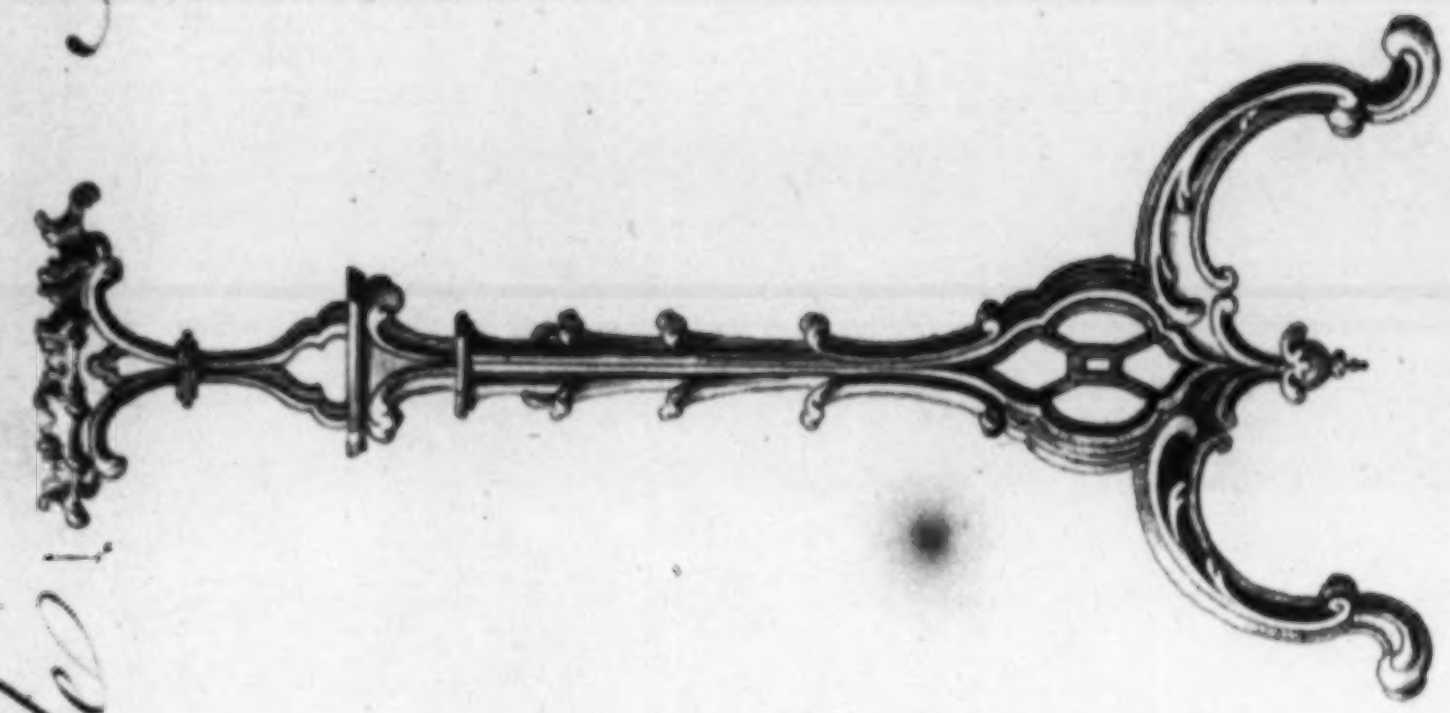
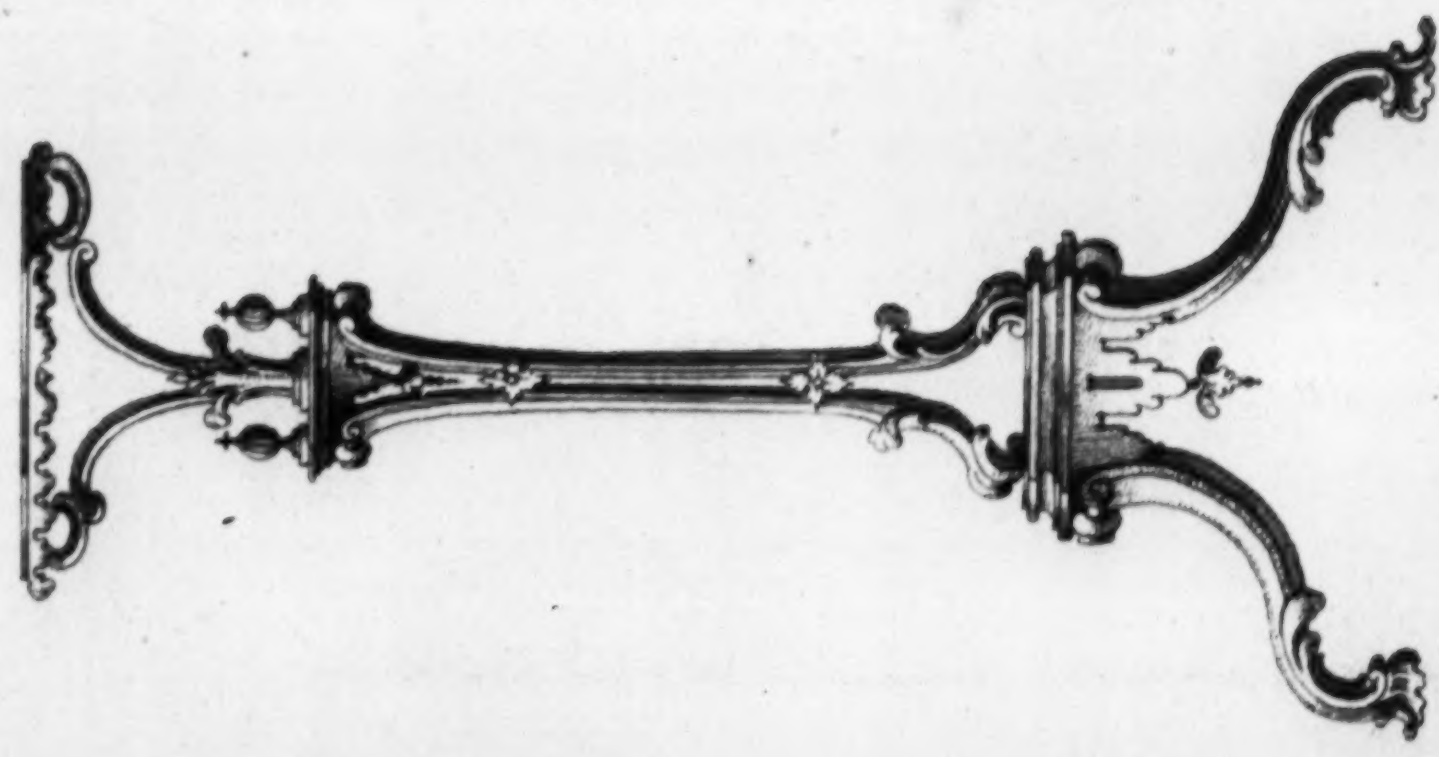
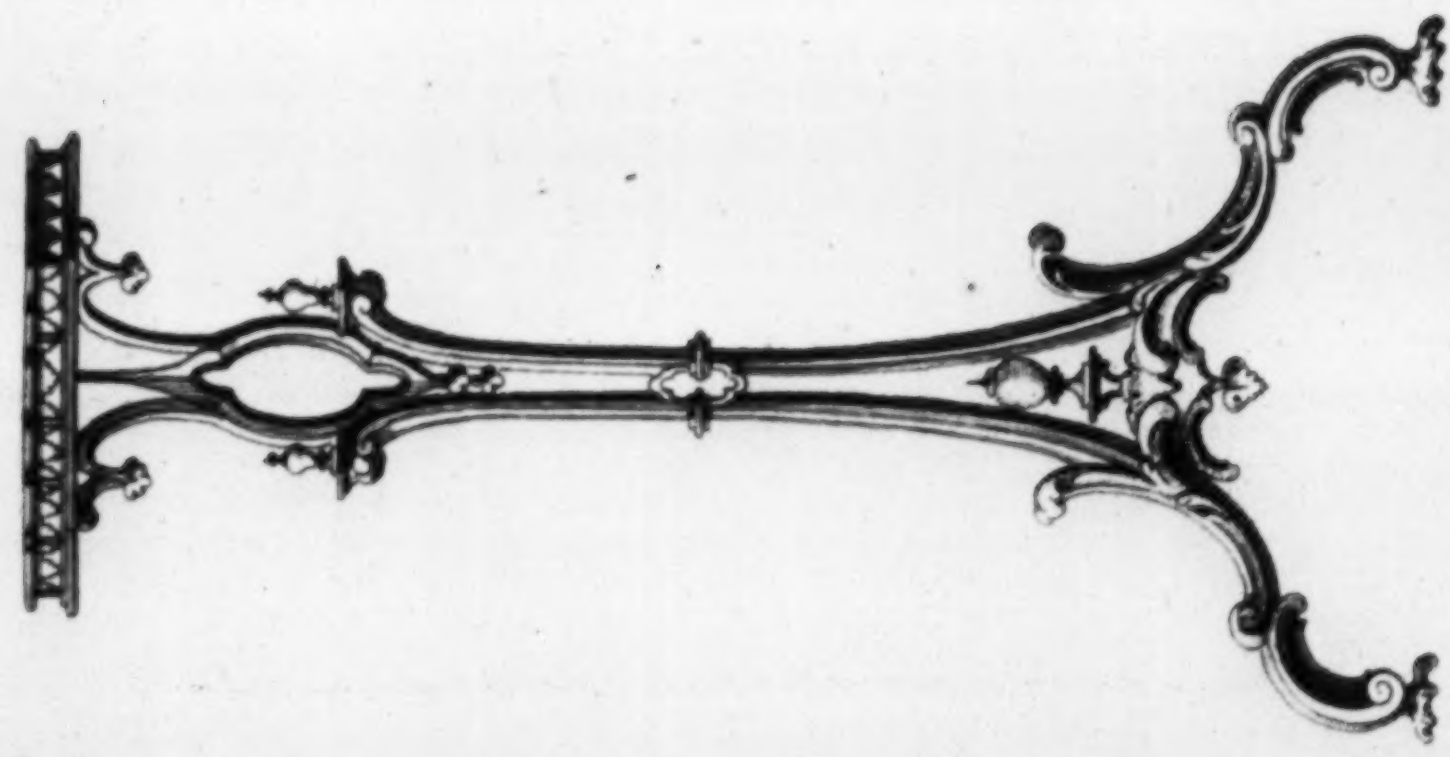
Published according to Act of Parliament 1761.



J. Chippendale inv. et delin.



Candle Stands.

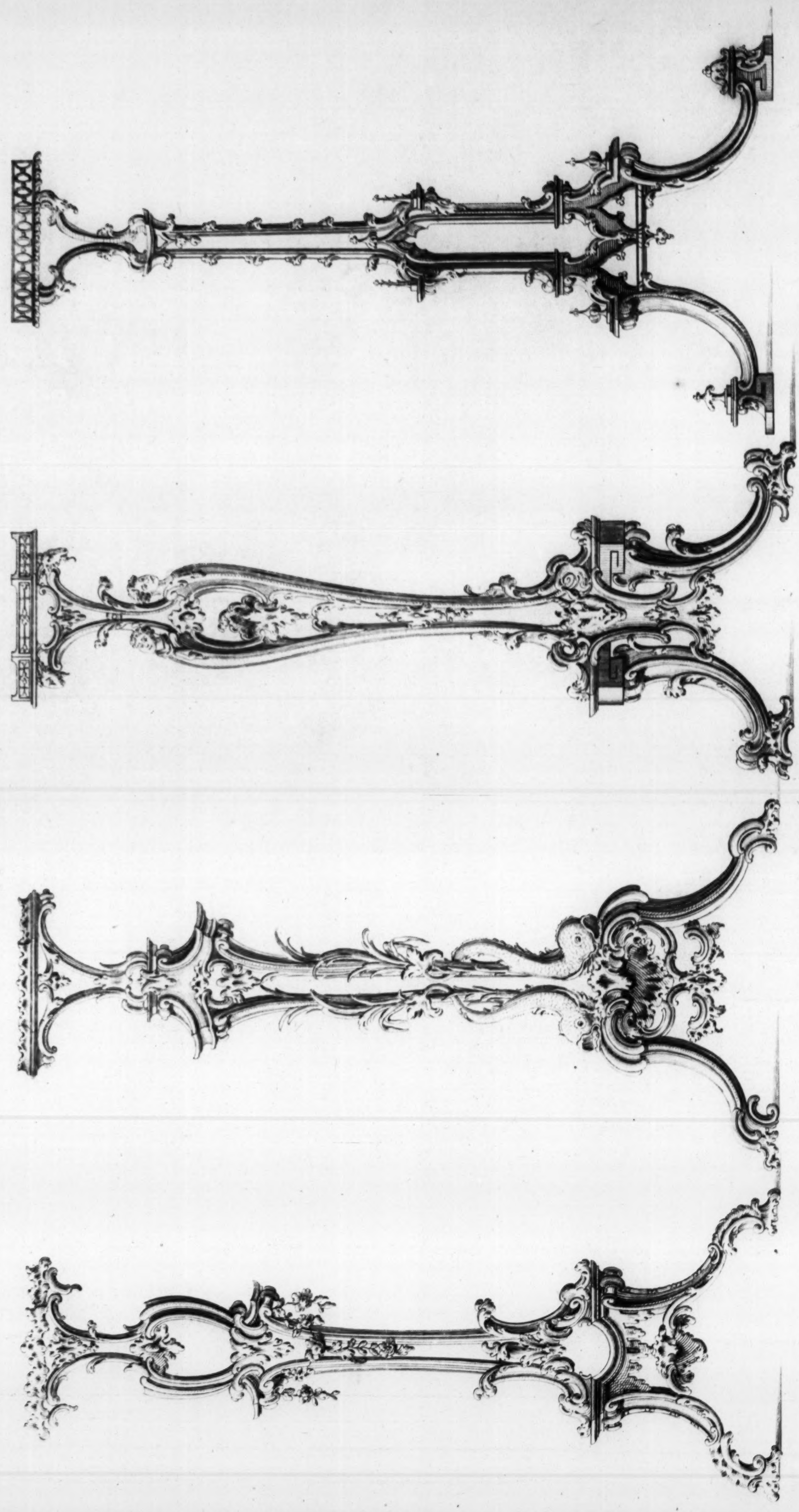


J. Chippendale inv. & delin.

Published according to a list of Parliament 1760.



Candle Stands.



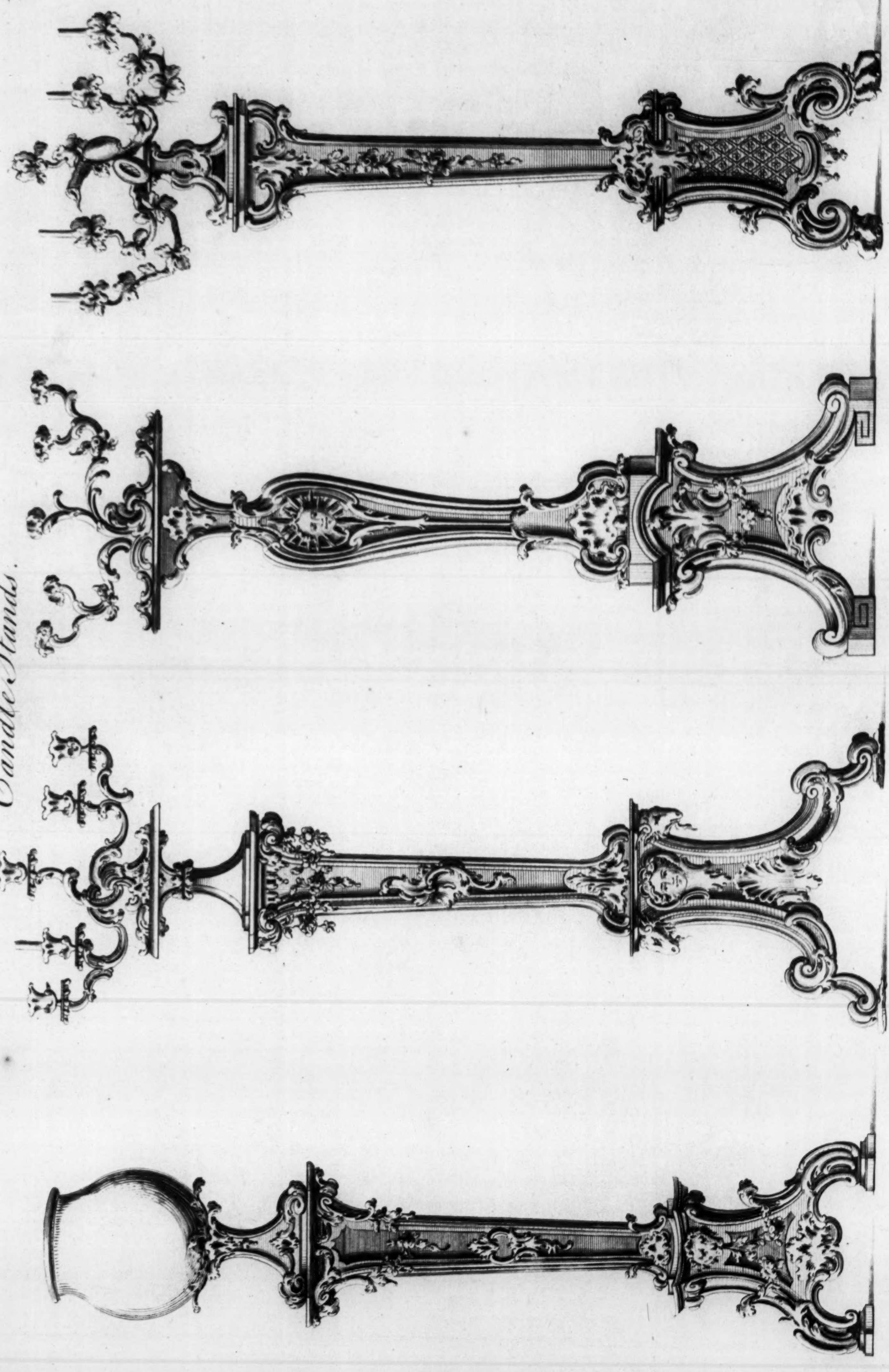
Published according to Act of Parliament 1760.

A. Chippendale invent. delin.



N^o CXIV.

Candle Stands.

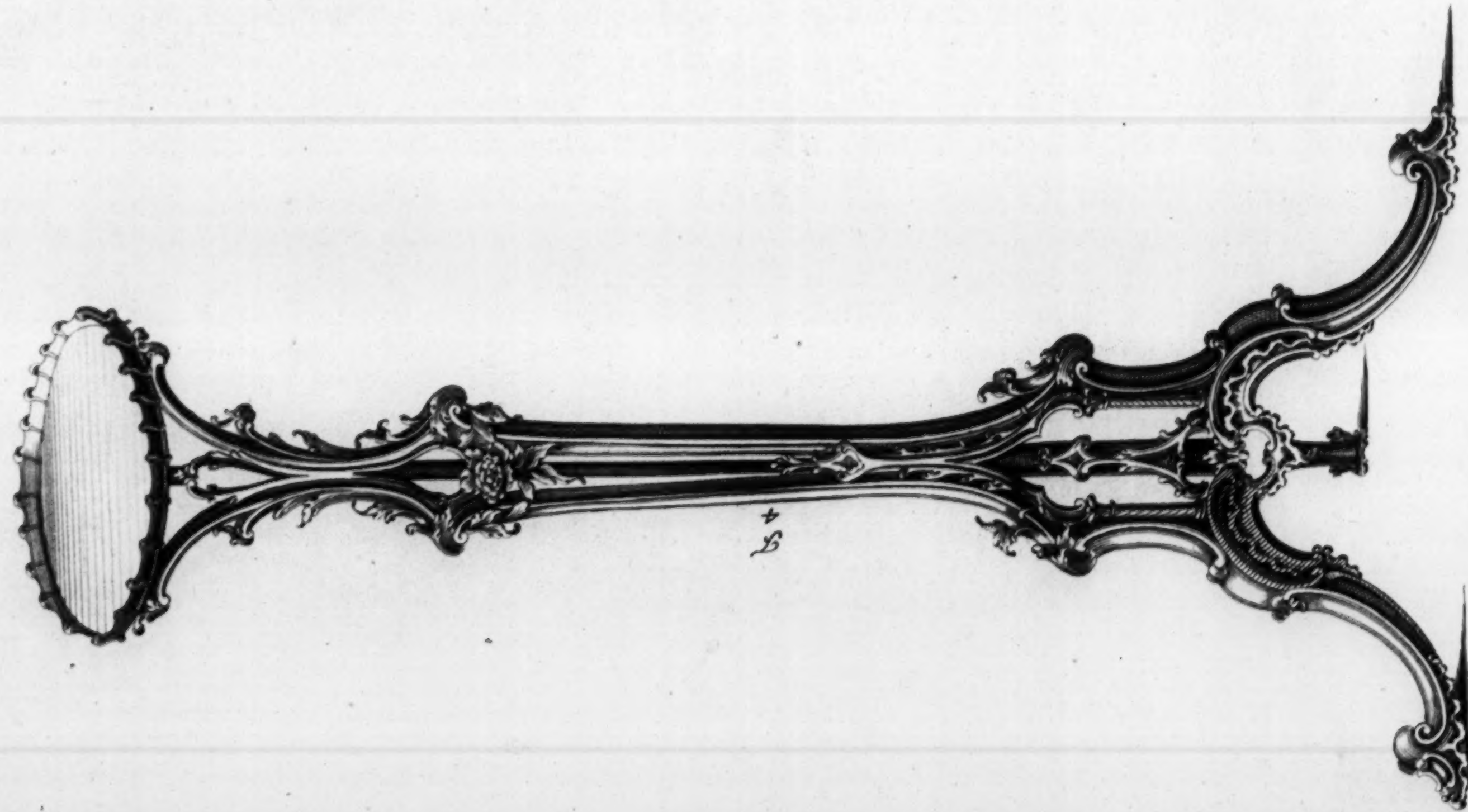


J. Chippendale inv. et delin.

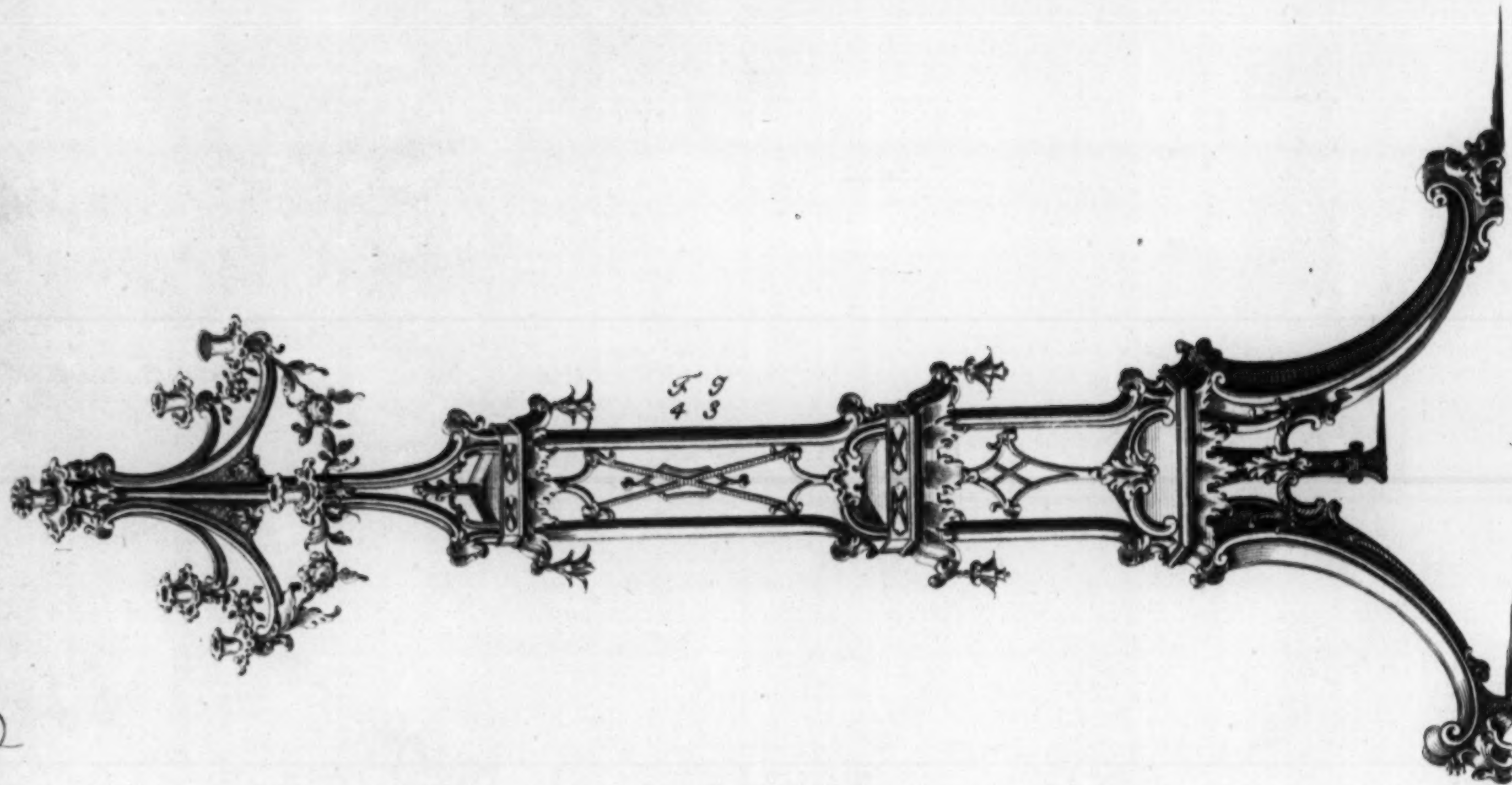
Published according to Act of Parliament 1760.



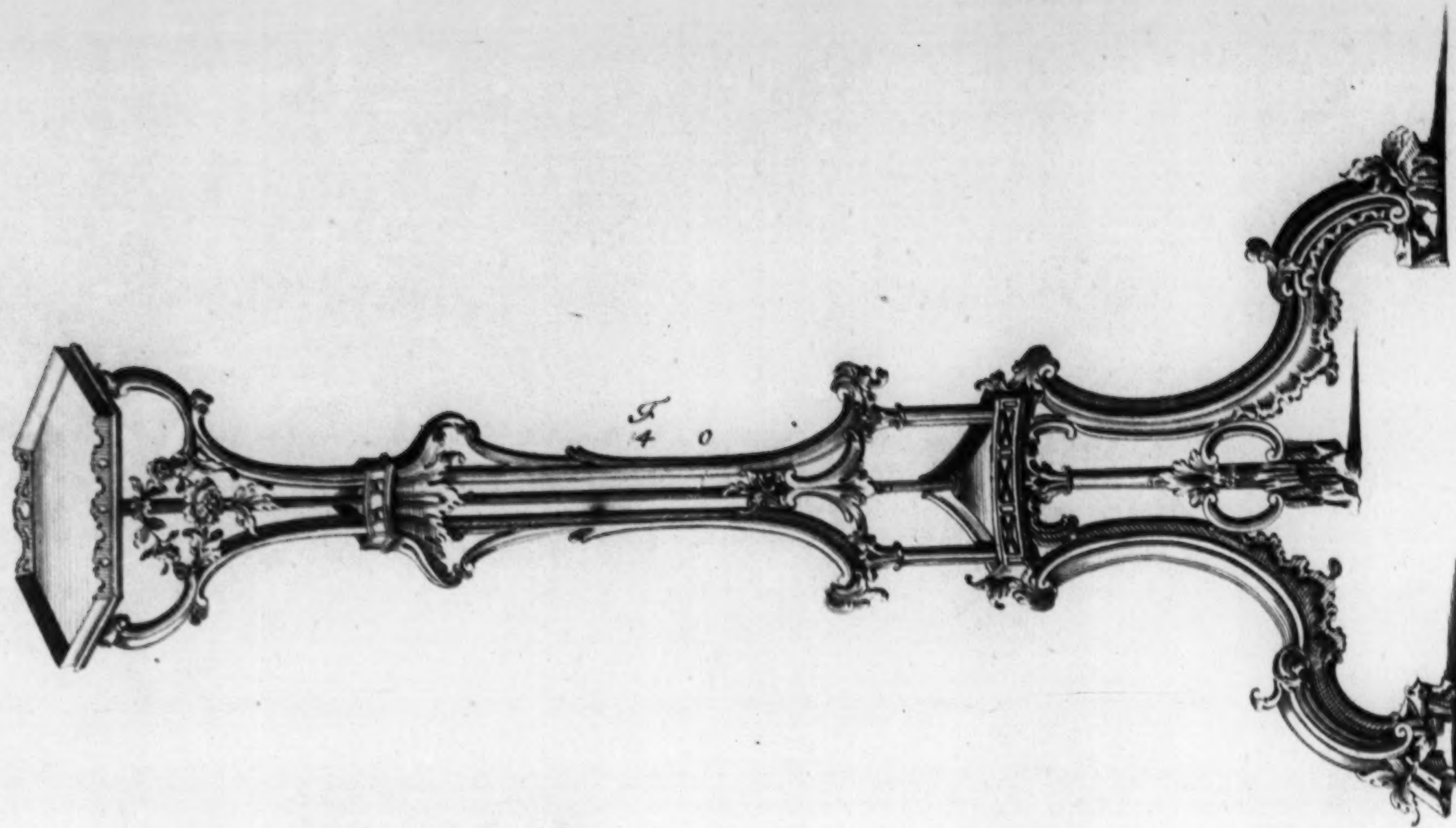
Candle Stands.



T. Chippendale inv. et del.



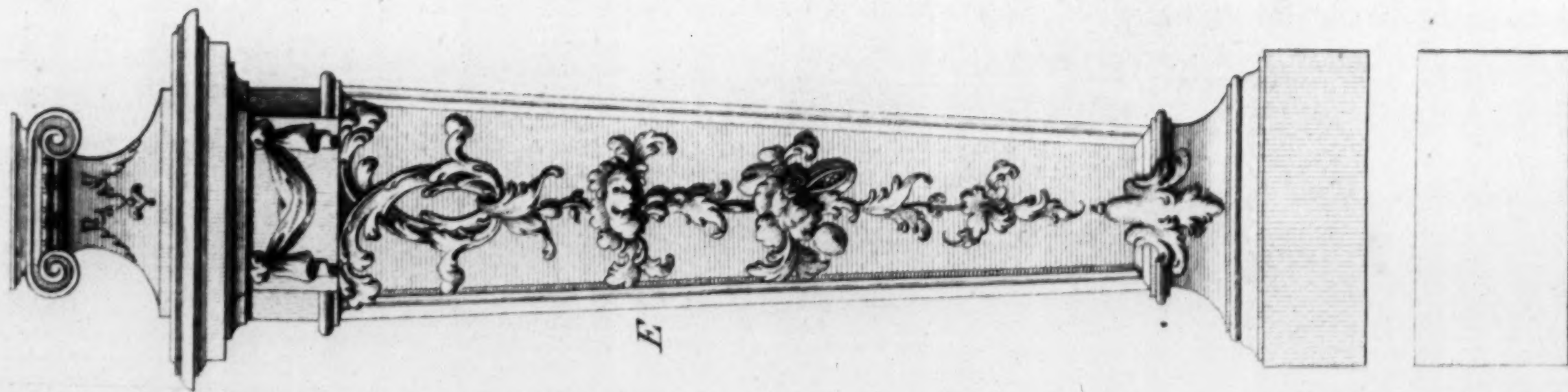
Pub. according to Act of Parliament. 1753.



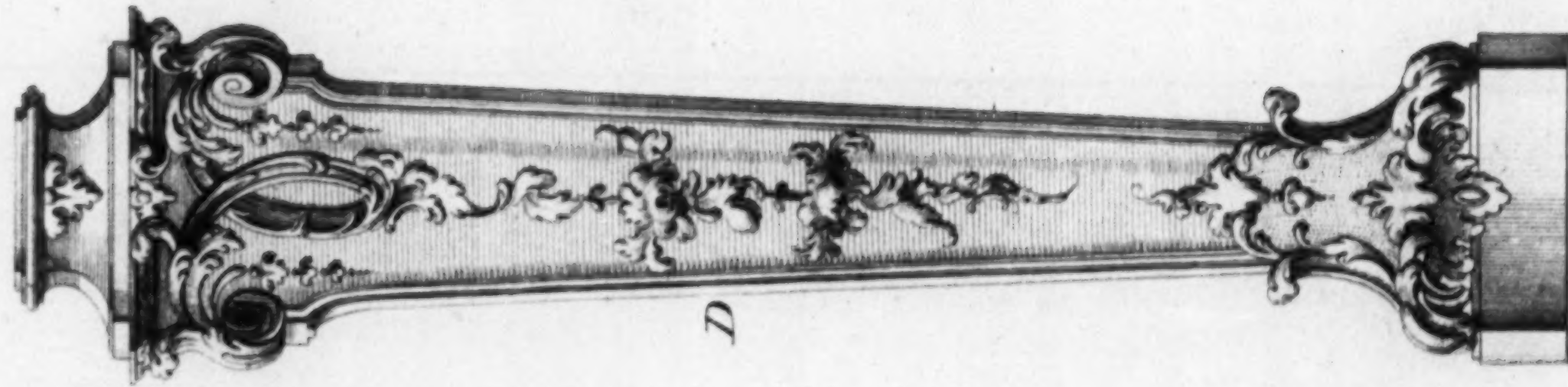
M. Darcy sculp.



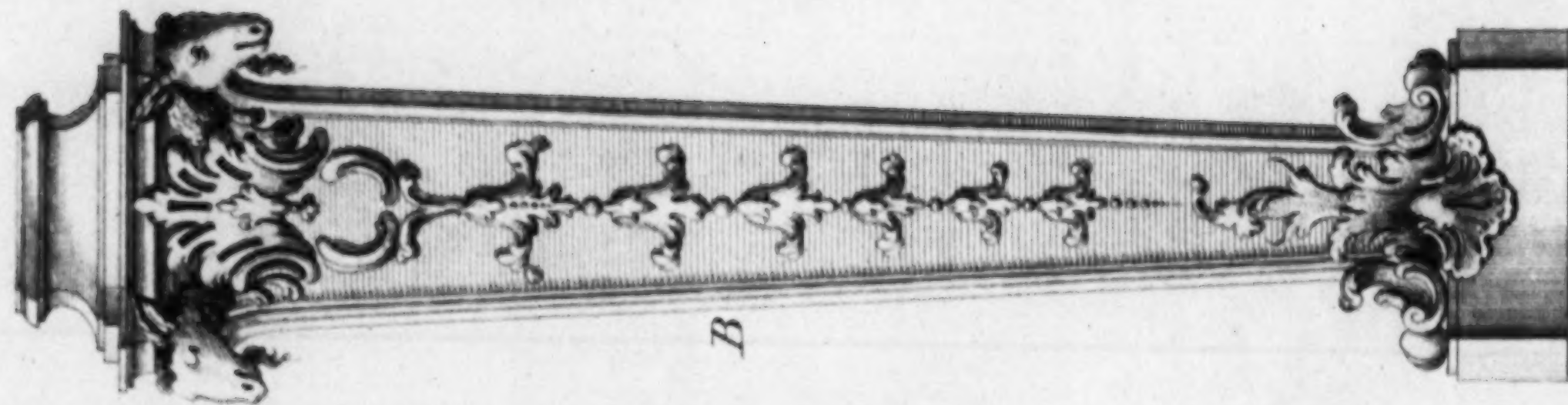
Terms for Bustos &c.



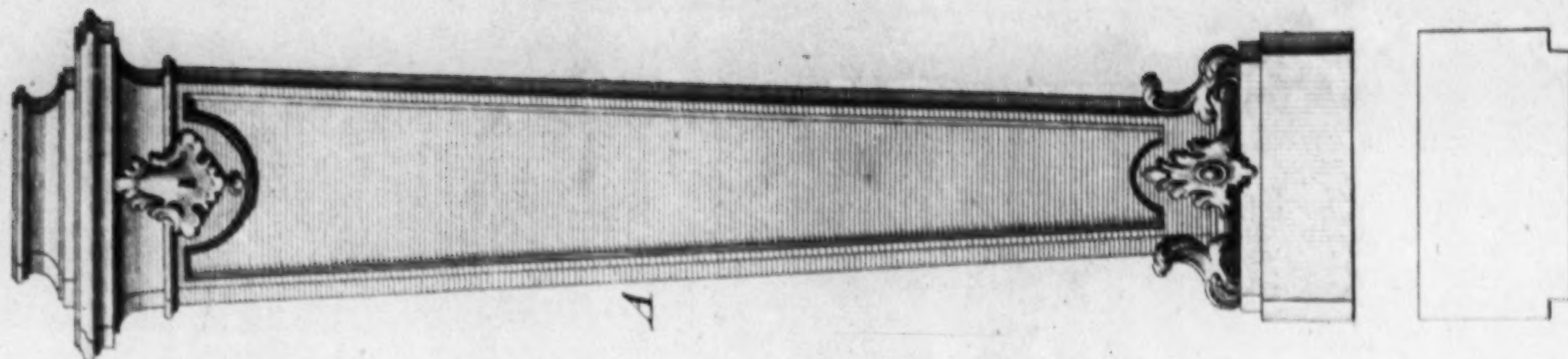
E



D



B



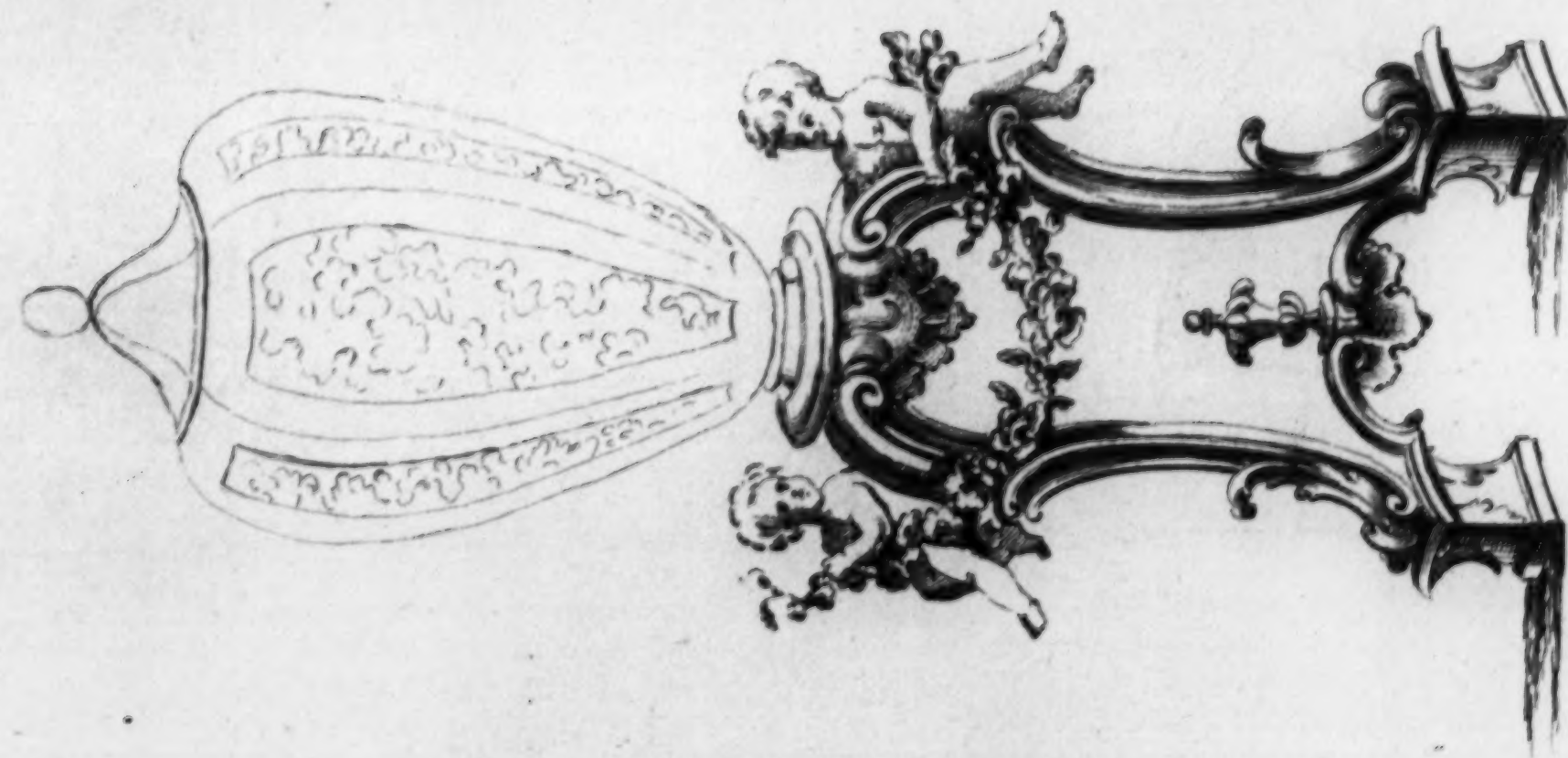
A

J. Chippendale inv. et delin.

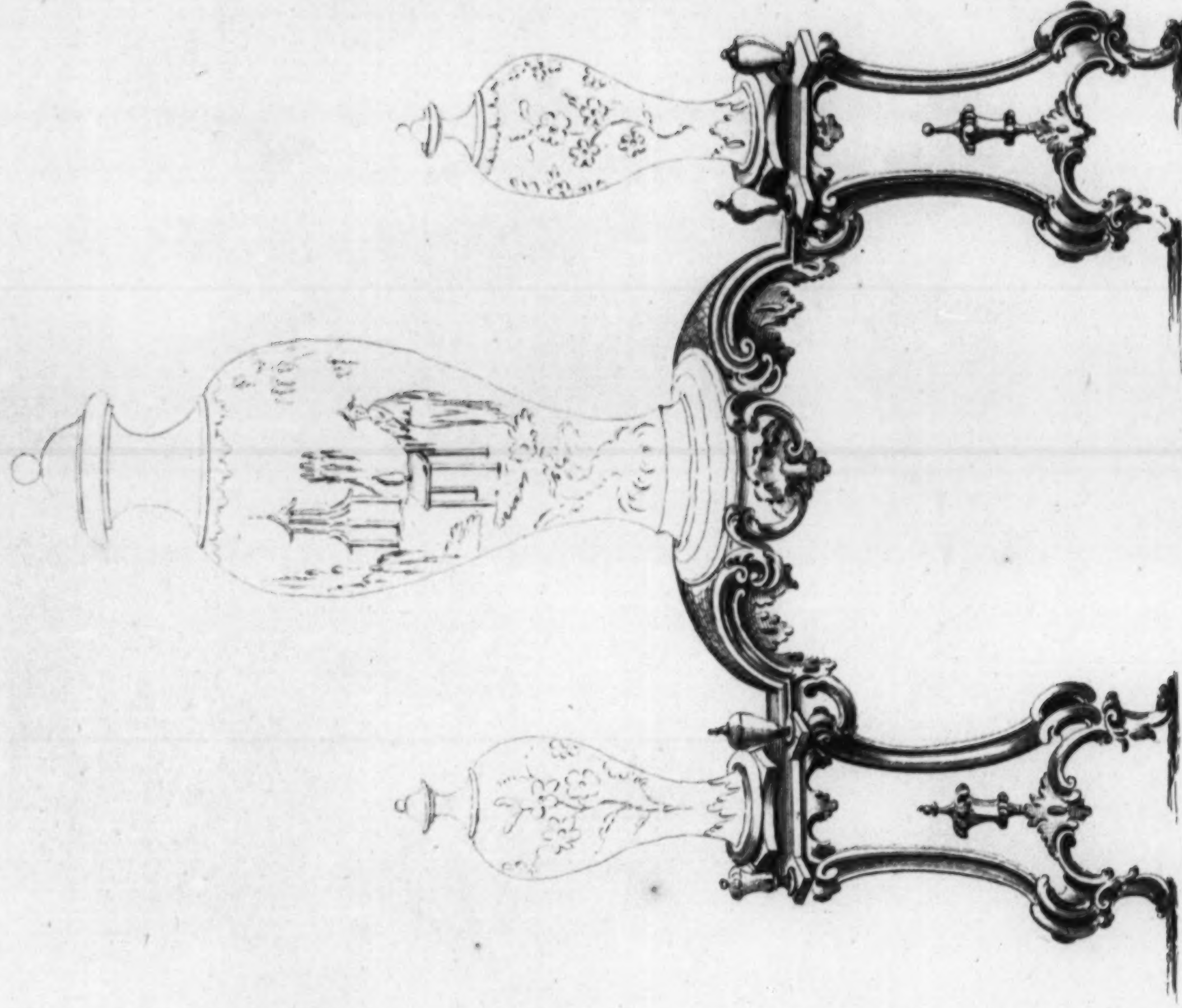
Published according to Act of Parliament 1760.



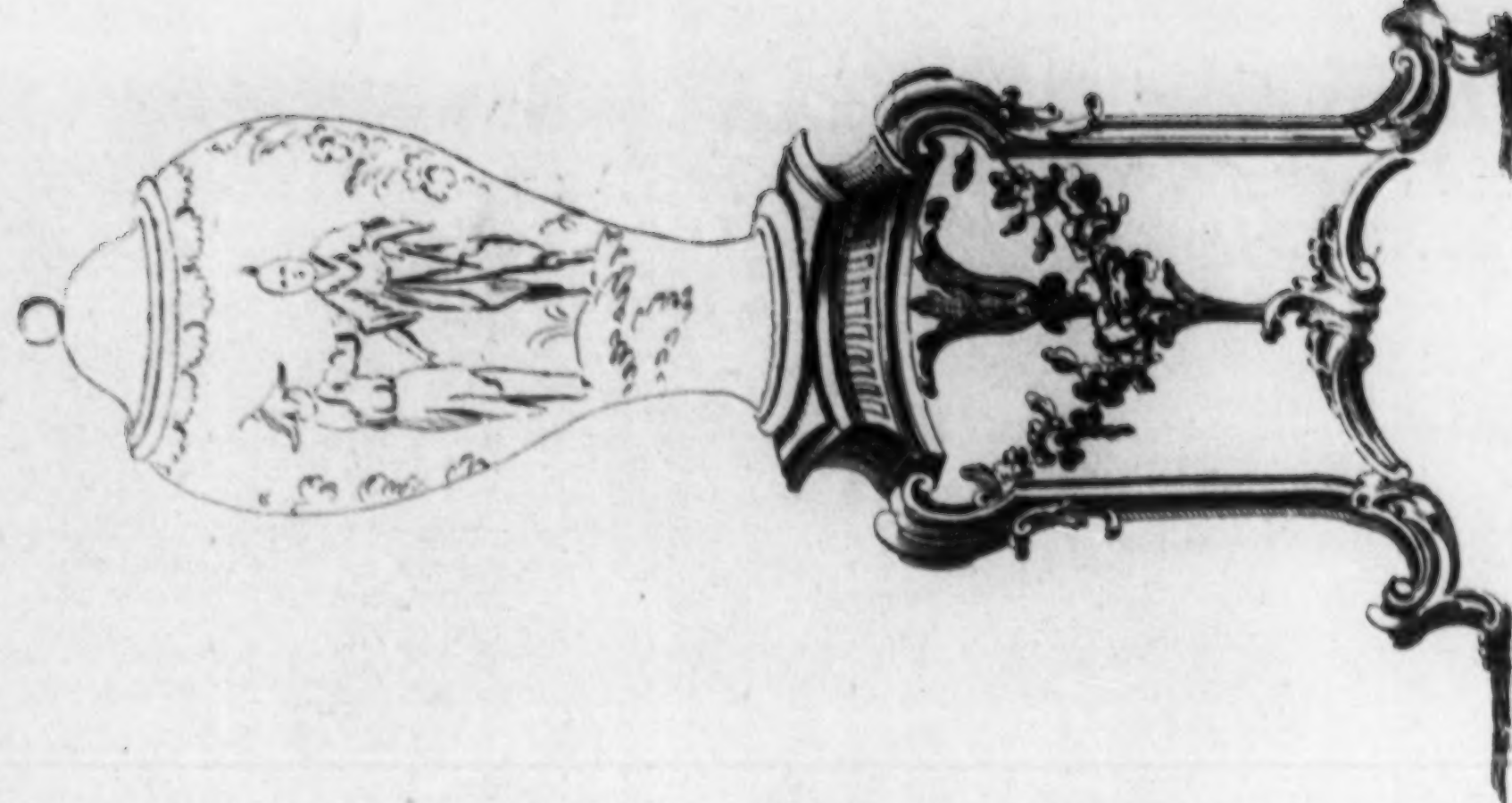
Stands for China Jars.



Supplemental view of design.



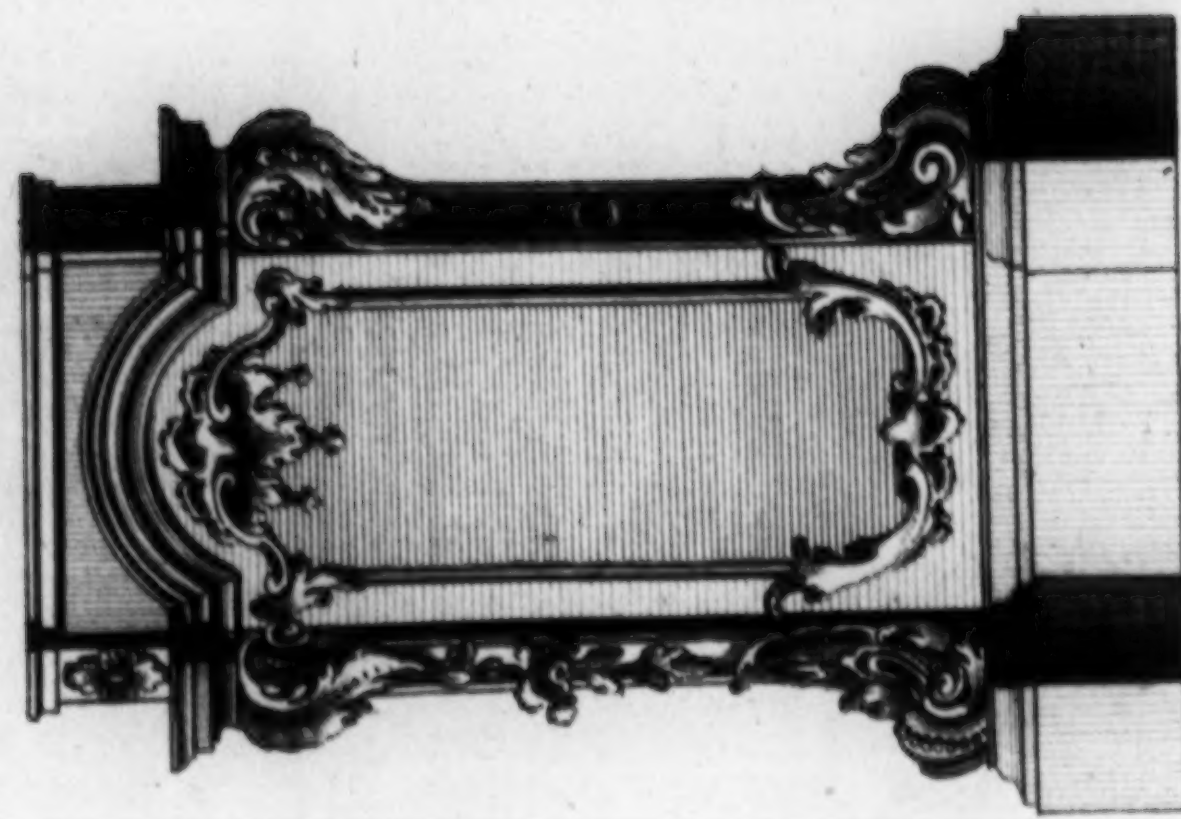
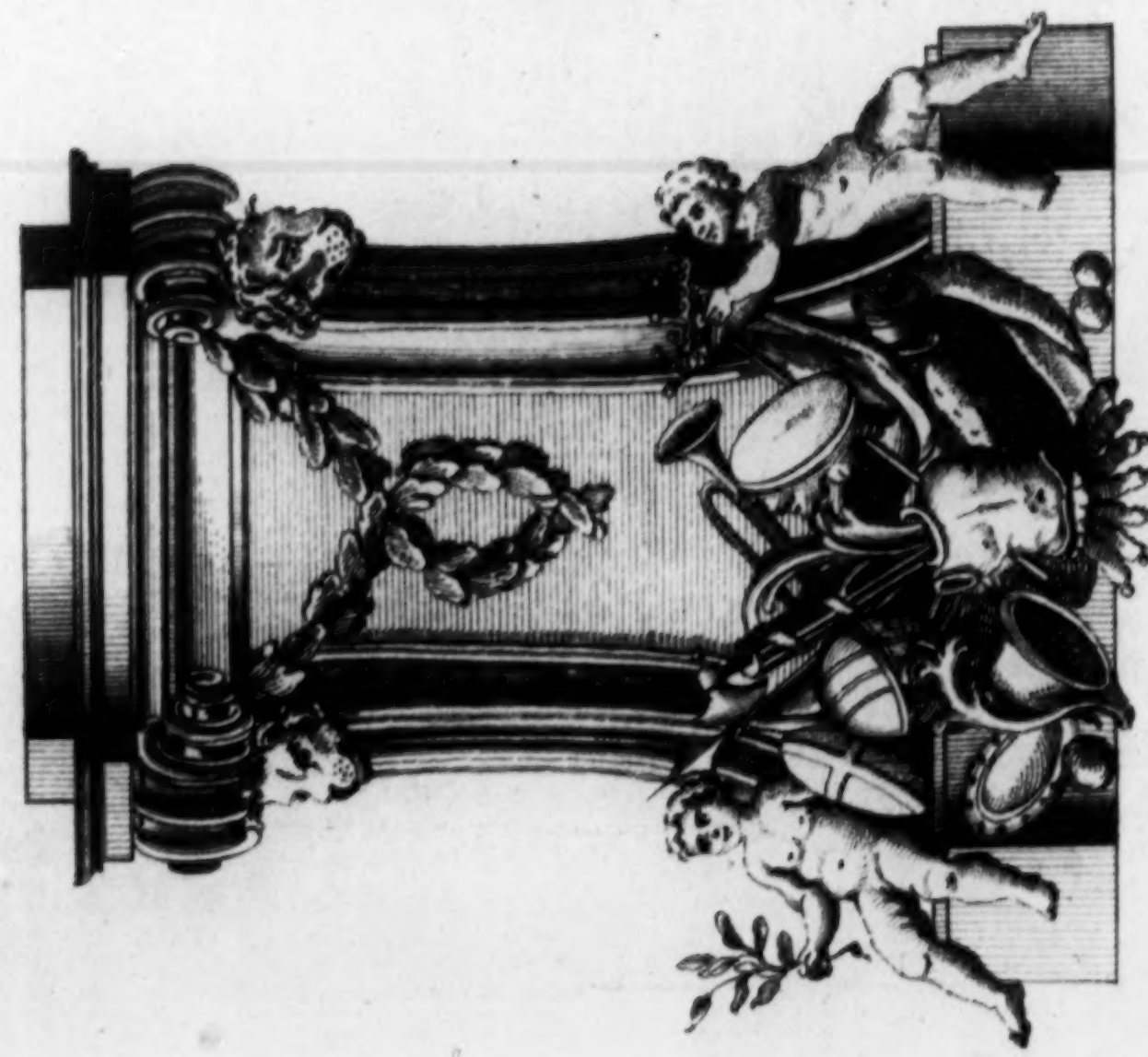
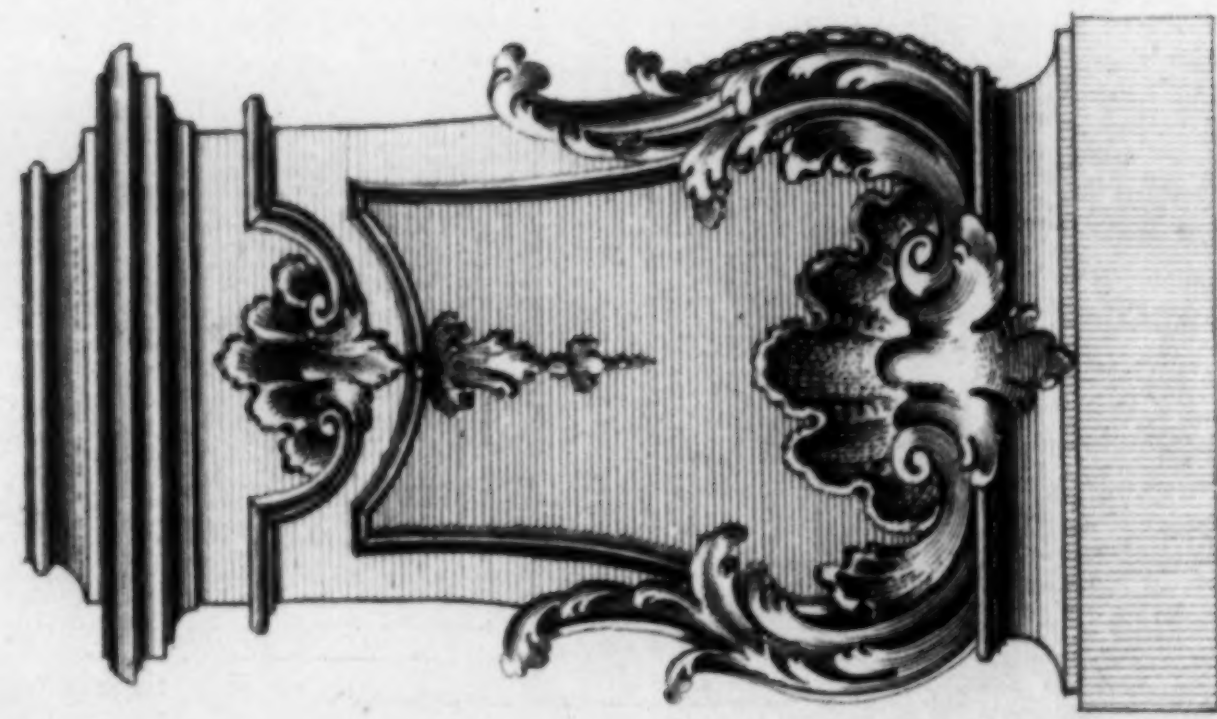
Published according to Act of Parliament 1760.



W. Foster sculp.



Designs for Pedestals.



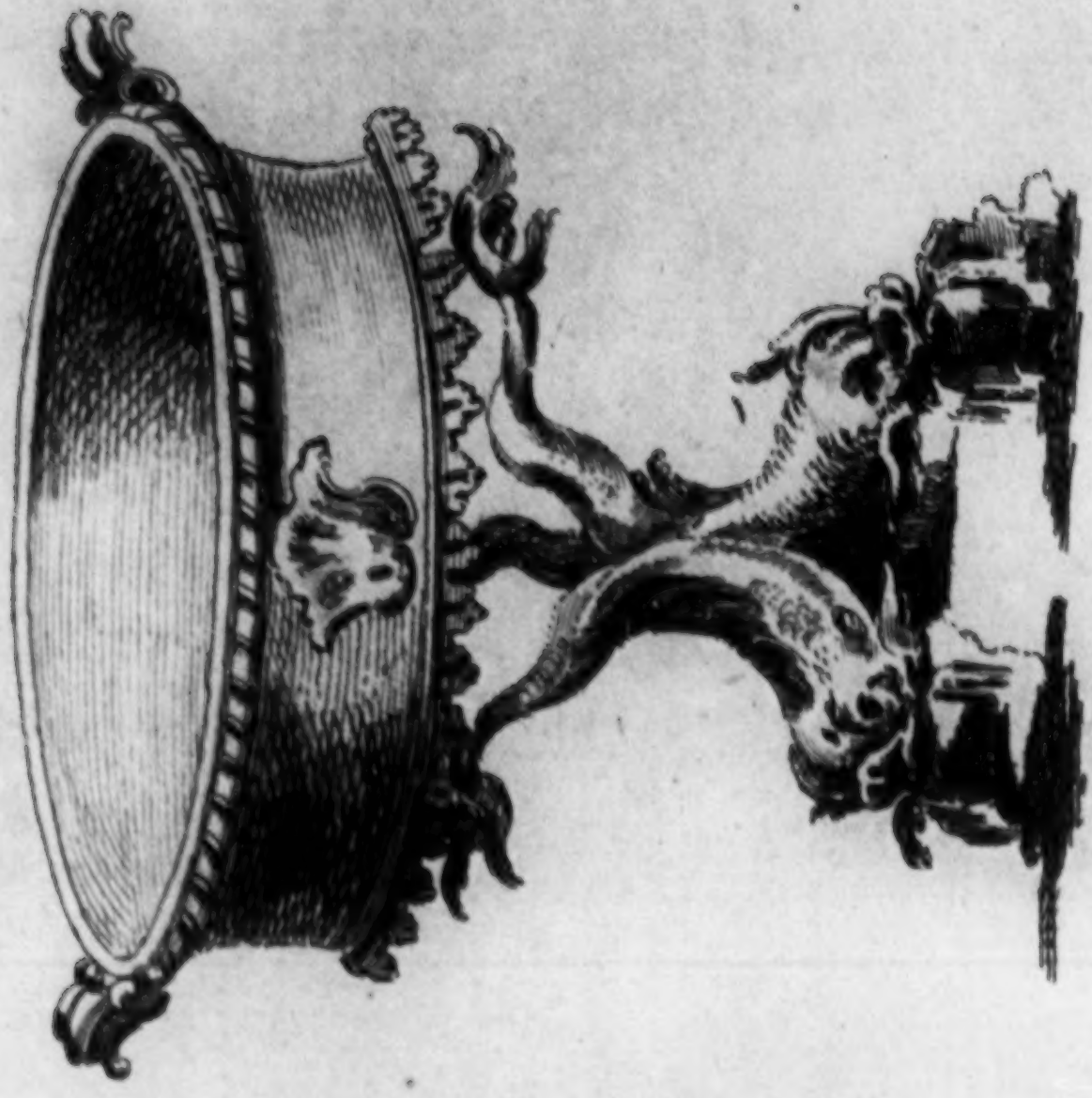
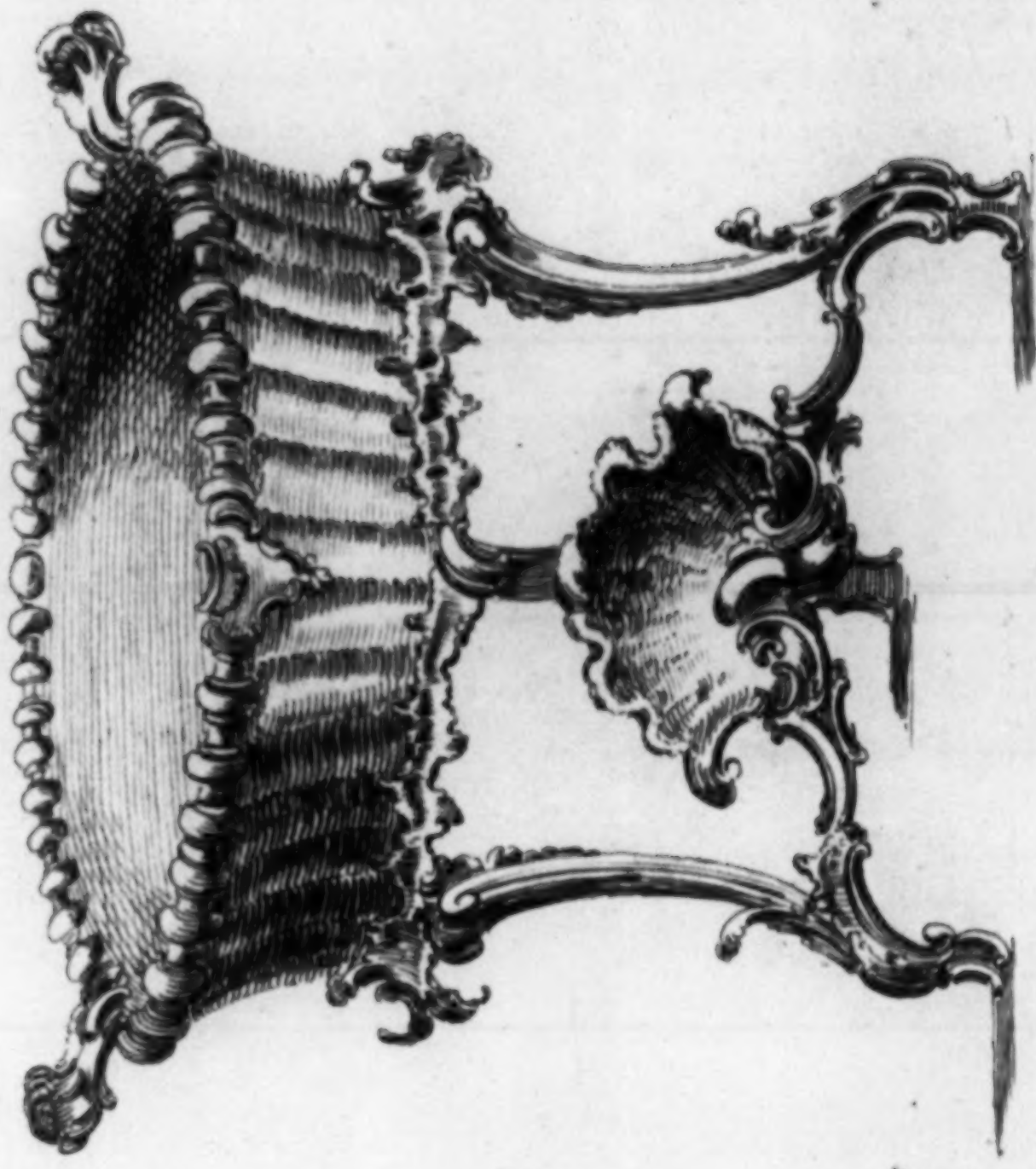
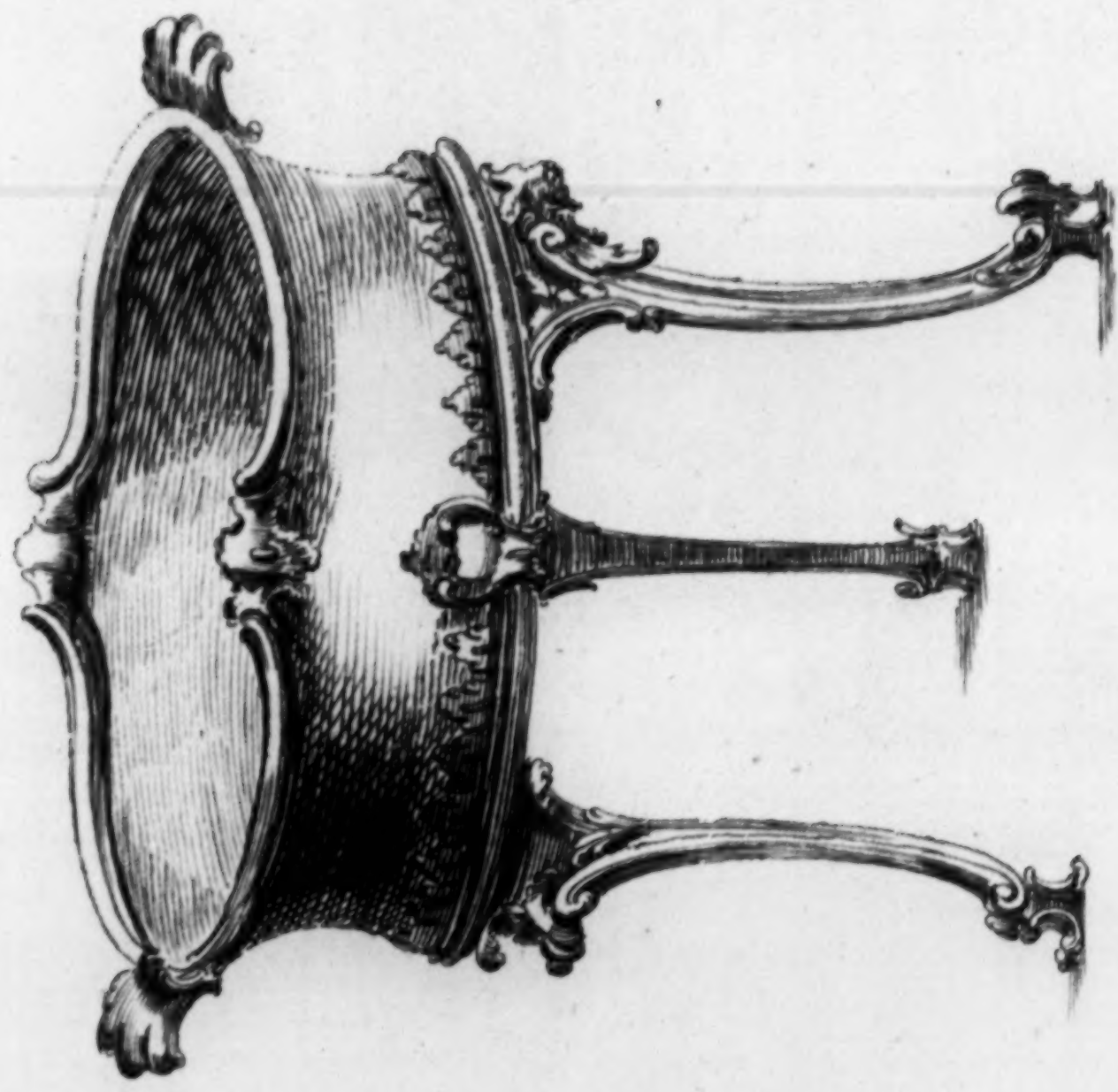
Chippendale inv. et delin.

Published according to a list of Parliament, 1761.

W. Borden sculp.



Cisterns.



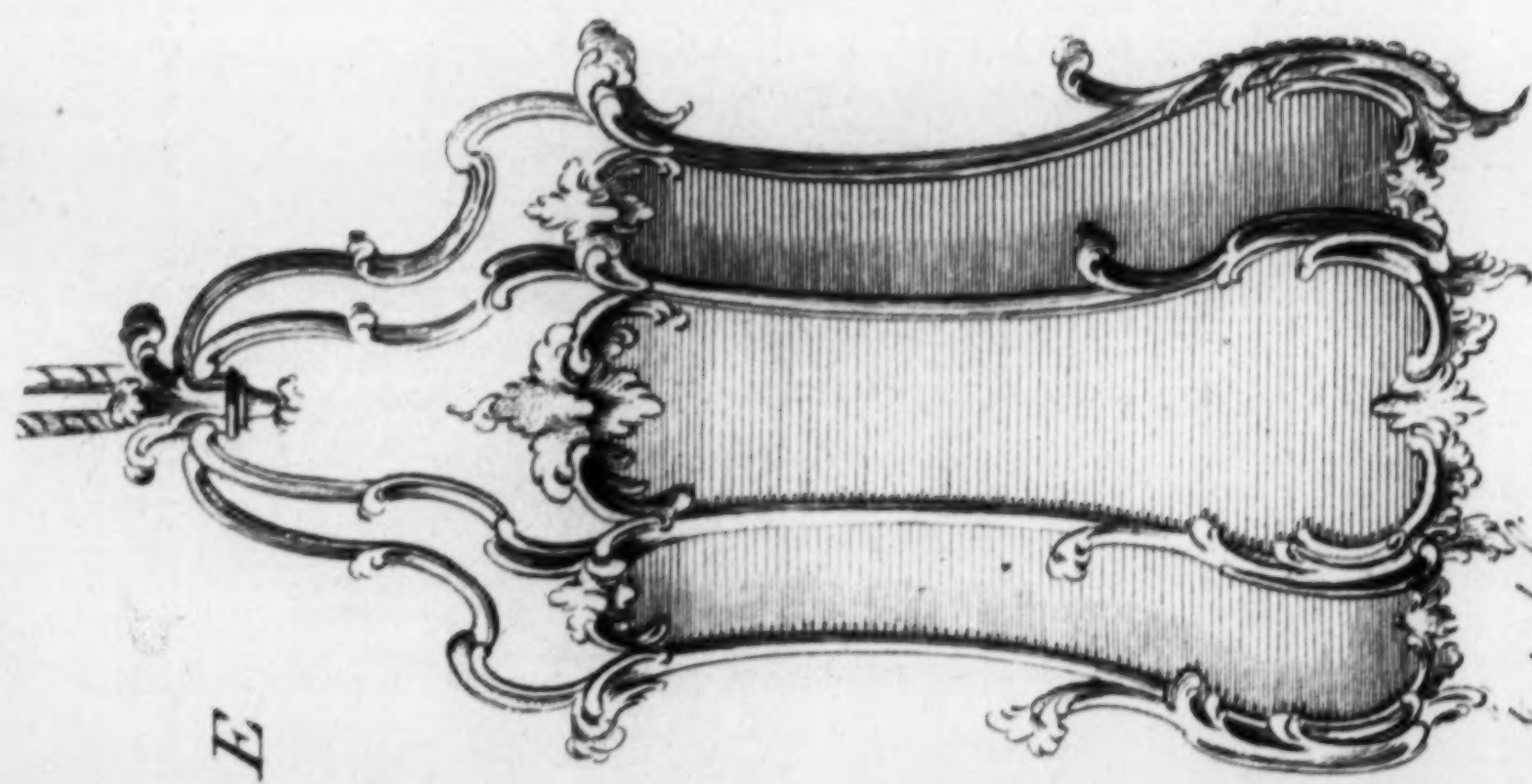
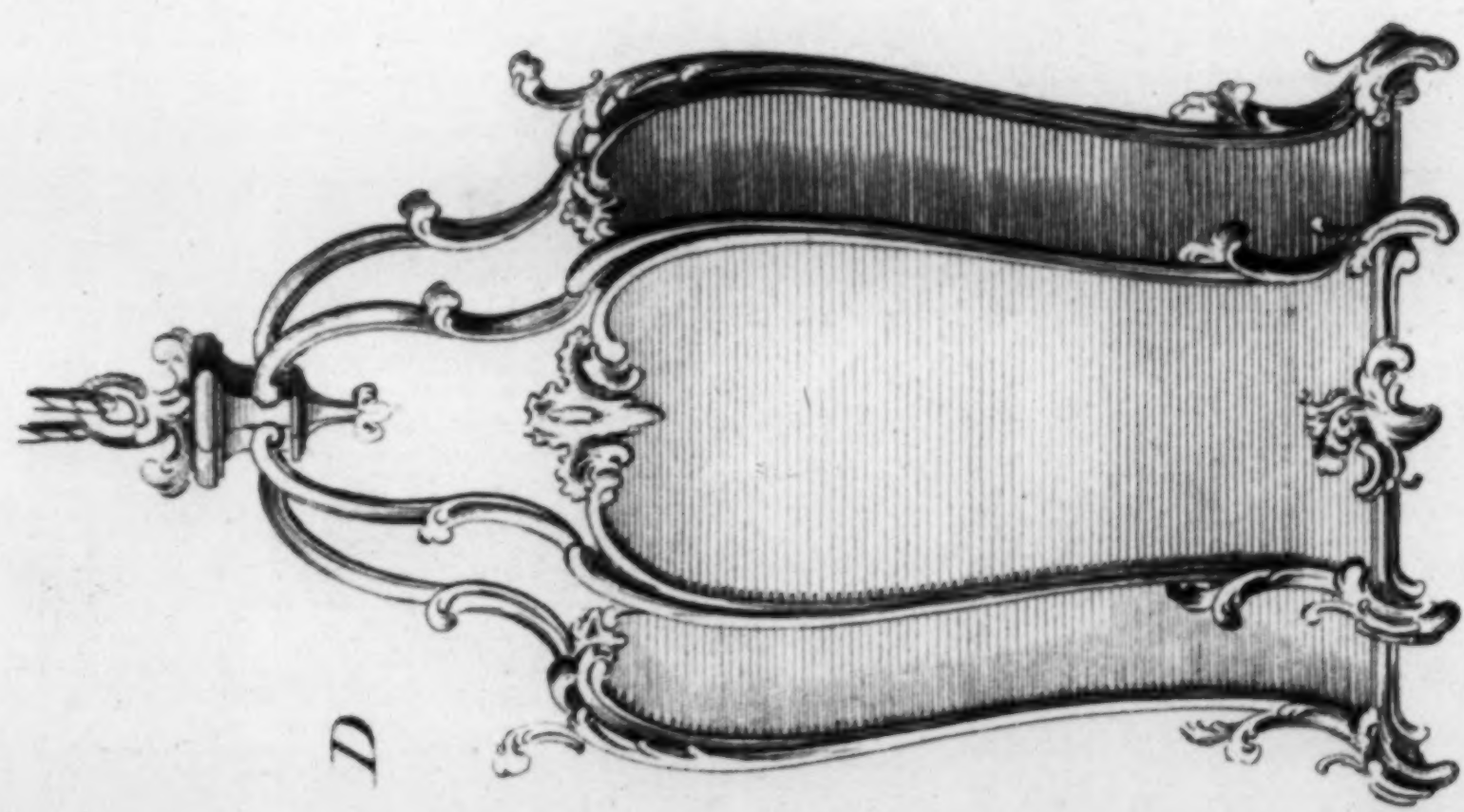
Whippendale int. et delin.

Published according to Act of Parliament 1760.

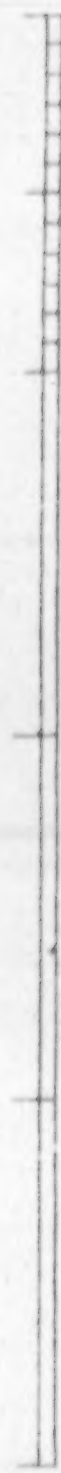
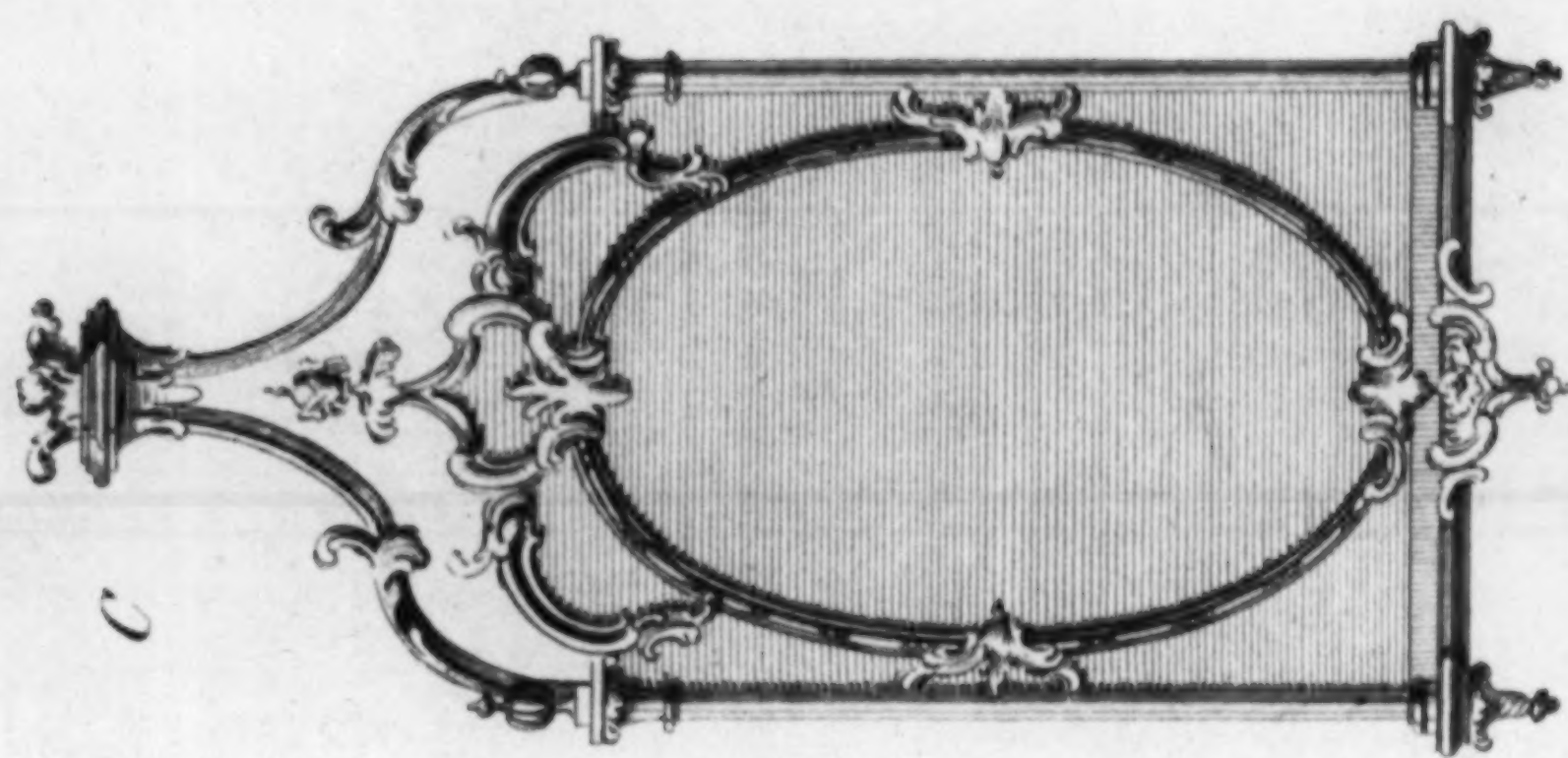
B. Clowes sculp.



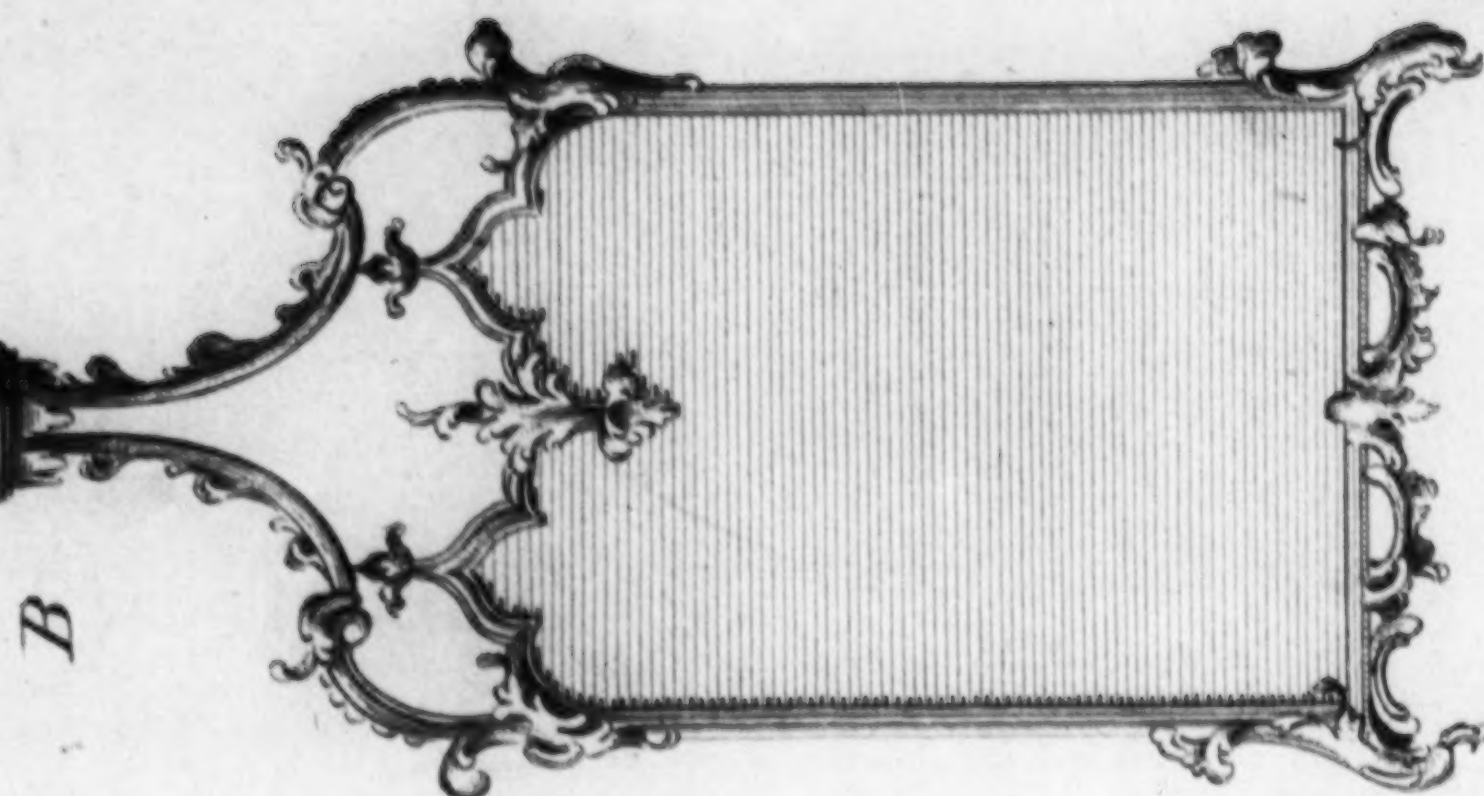
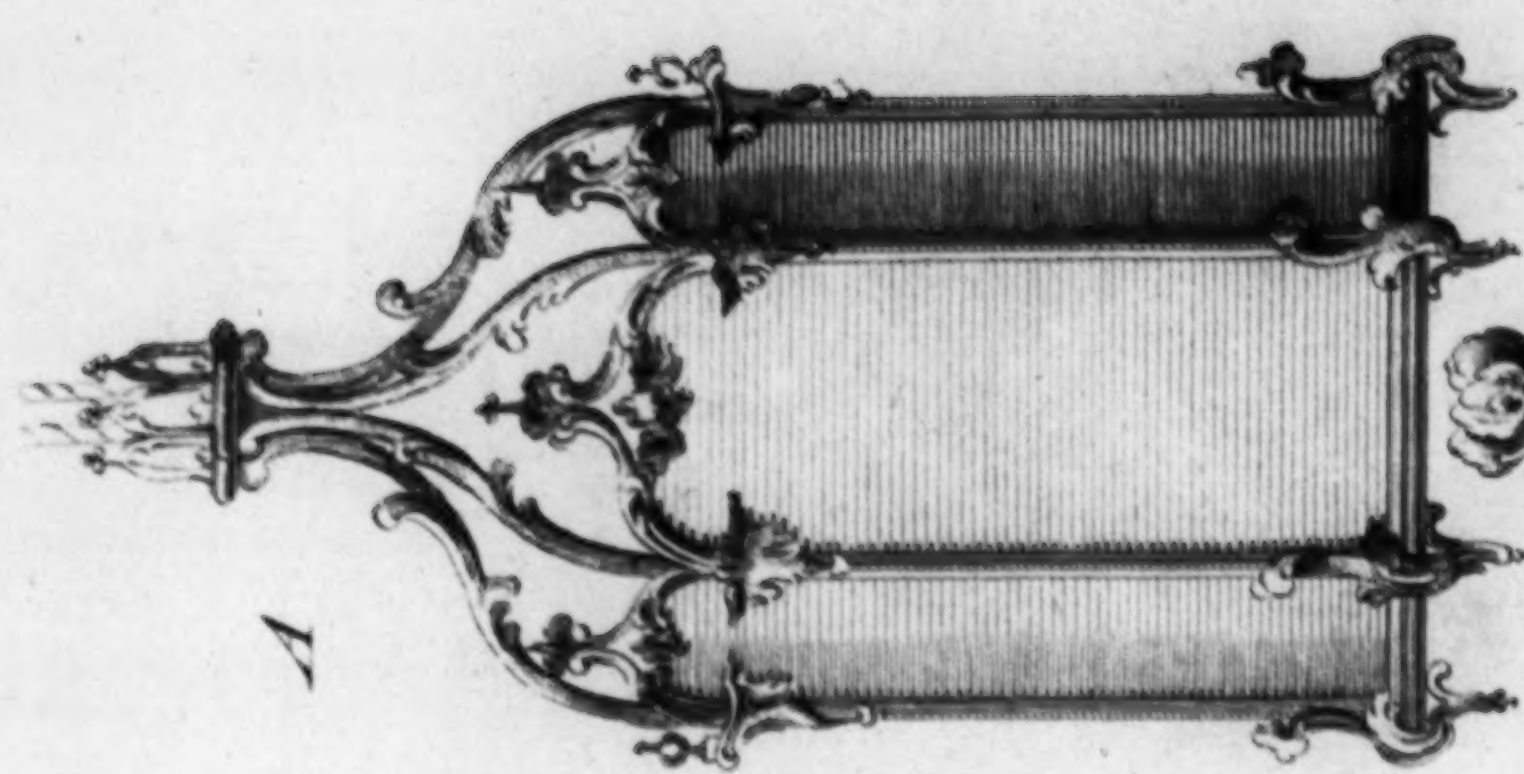
Lanterns for Halls or Staircases.



J. Chippendale inv. et delin.



Published according to Act of Parliament 1760.

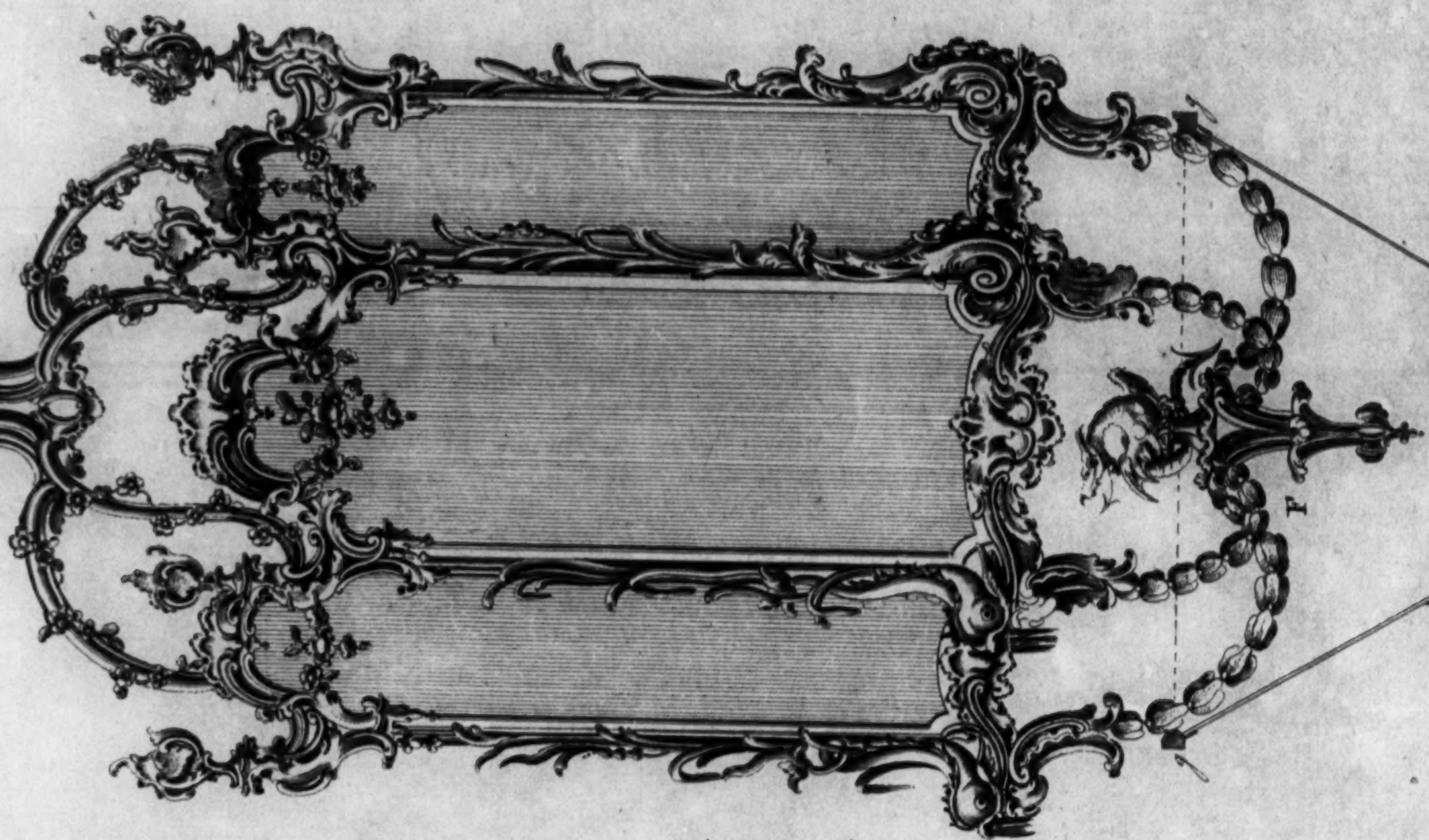
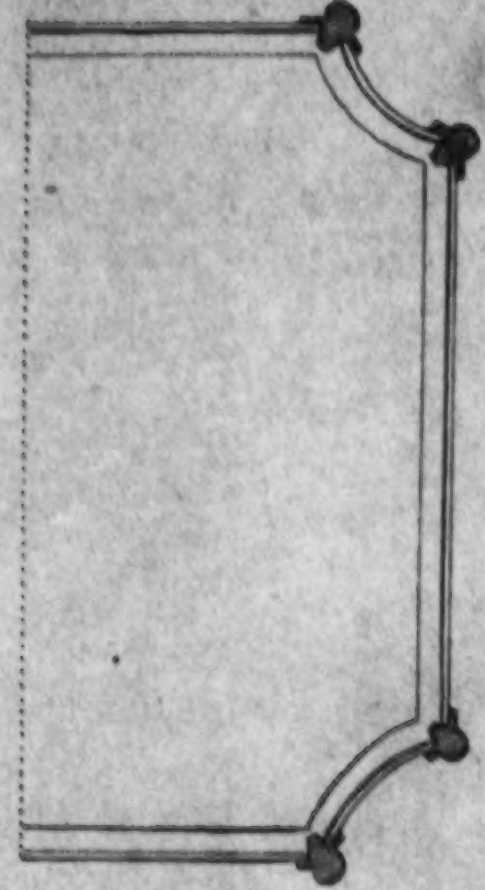
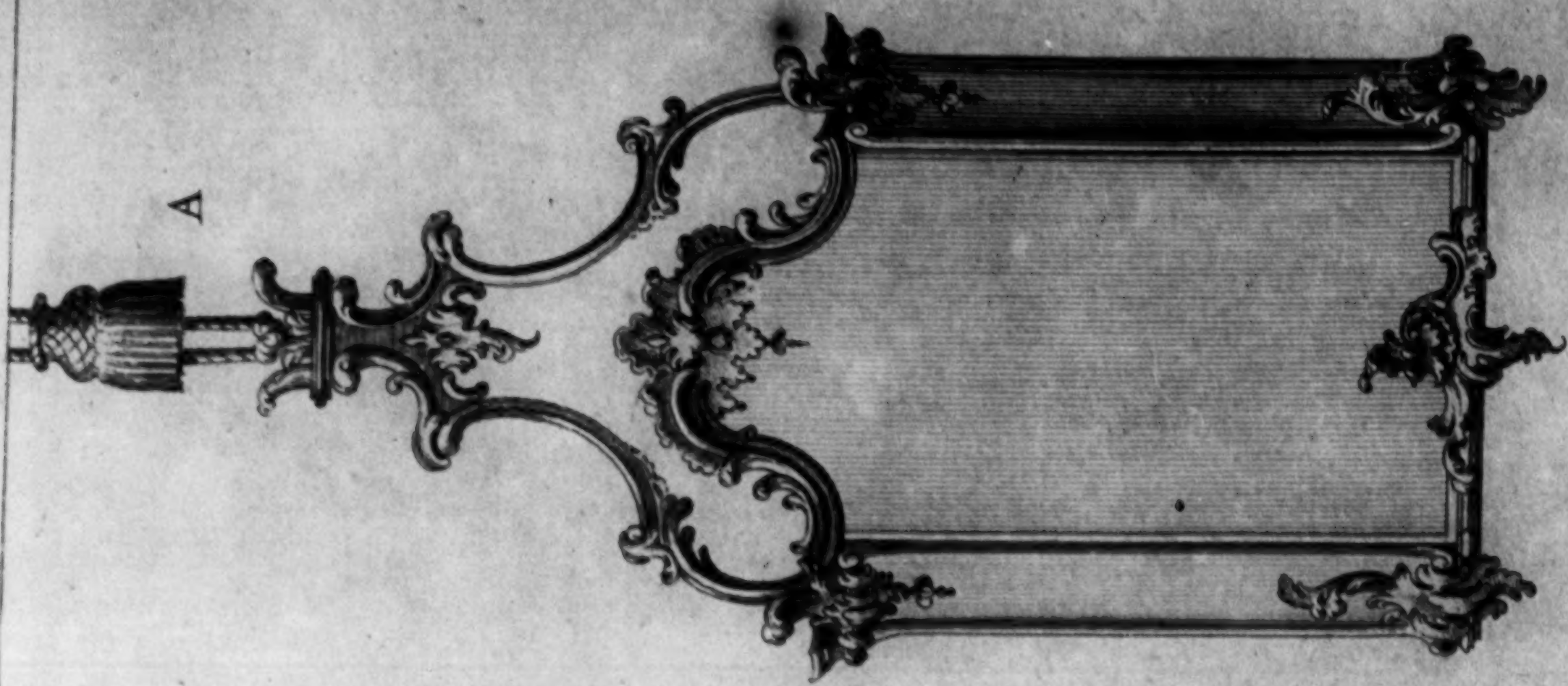
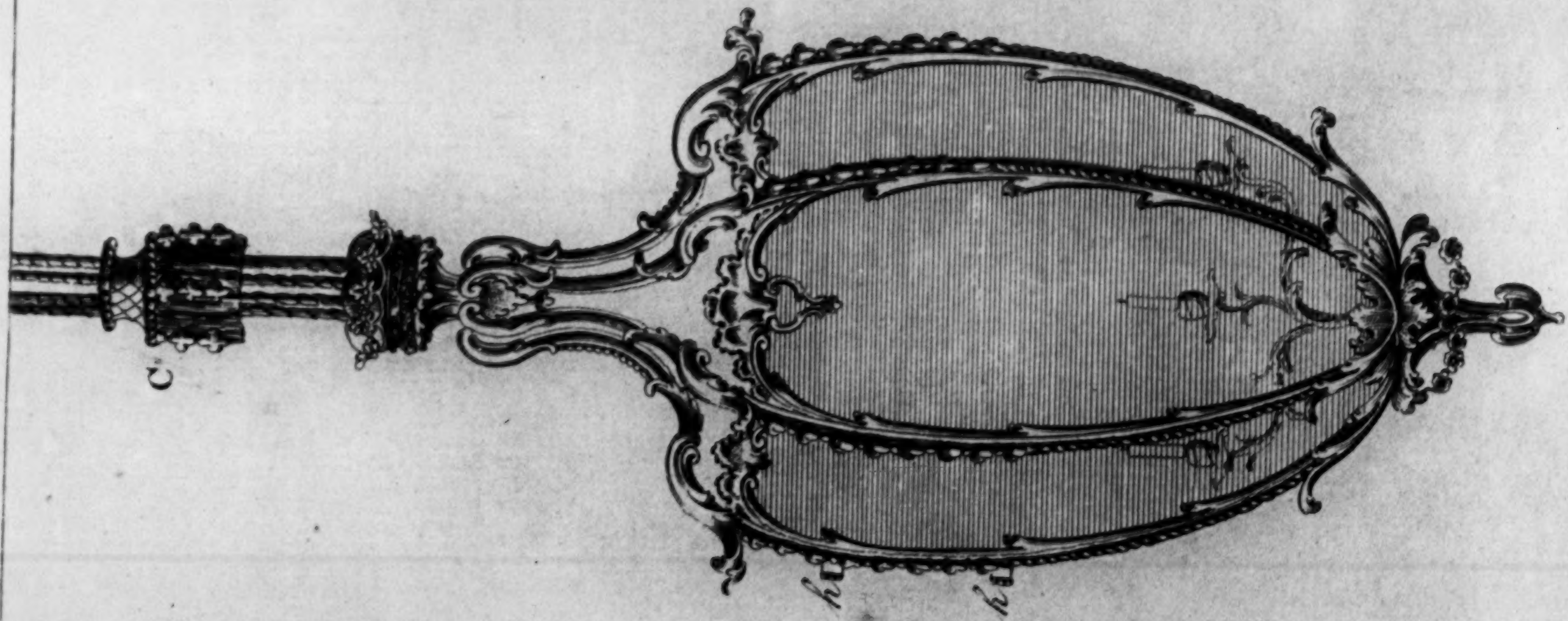


J. Taylor Sculp.



N^o CIII.

Designs for ^B Lanthorns.



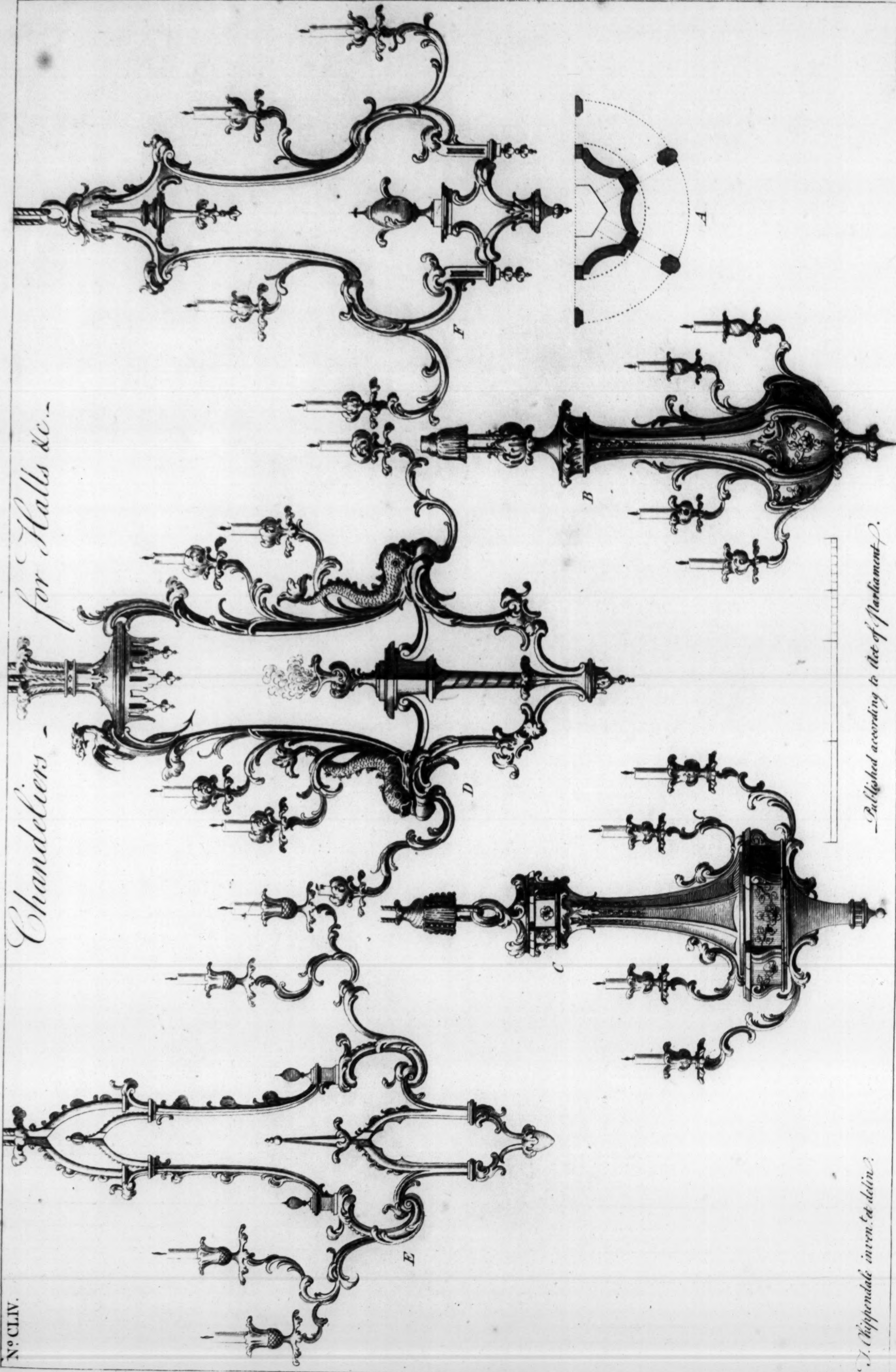
J. Chappendale inv. et delin.

Published according to Act of Parliament 1761.

W. Foster Sculp.



Chandeliers - for Halls &c.

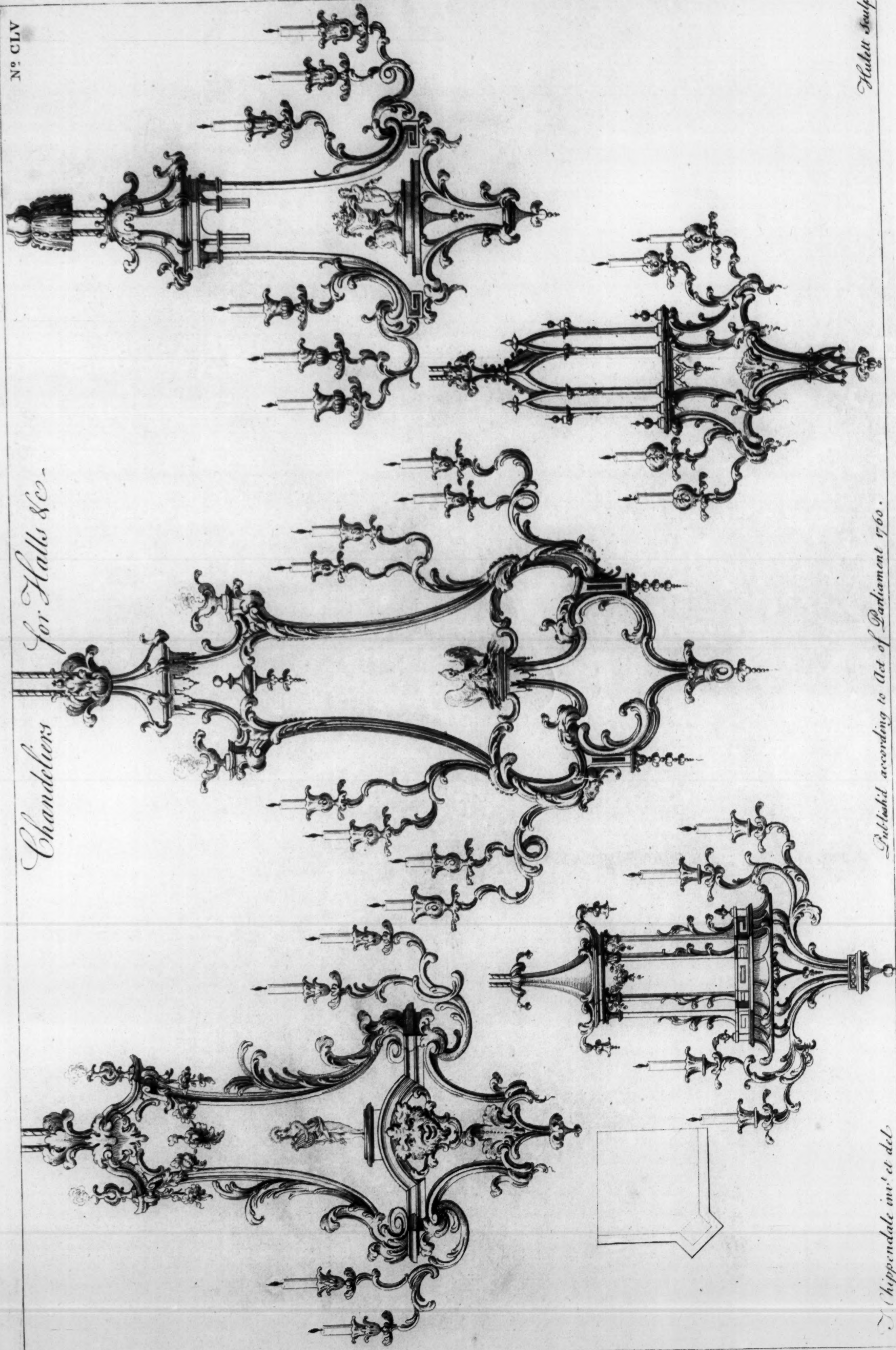


J. Hippendale invent. & delin.

Published according to Act of Parliament.



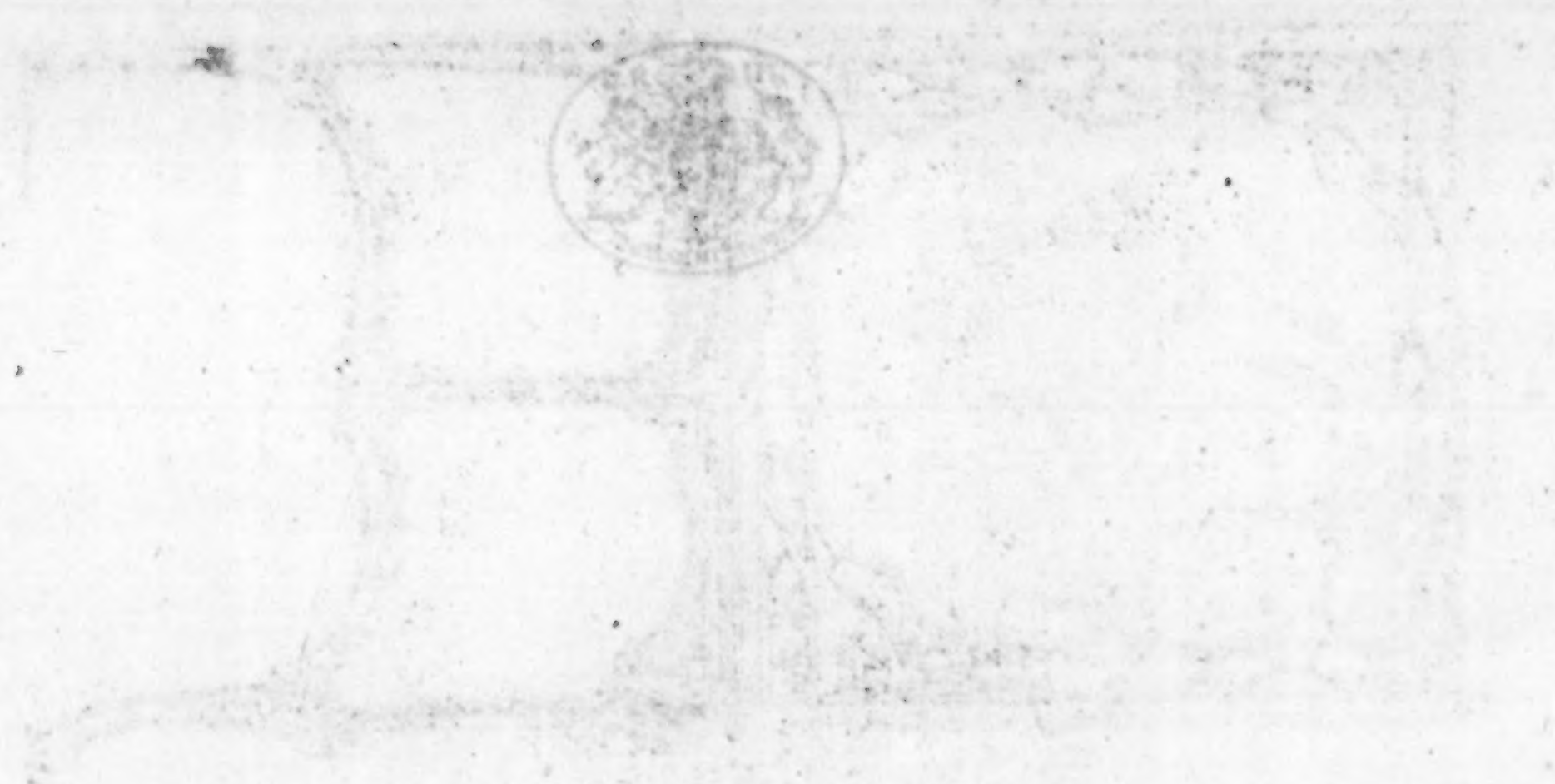
Chandeliers for Halls &c.



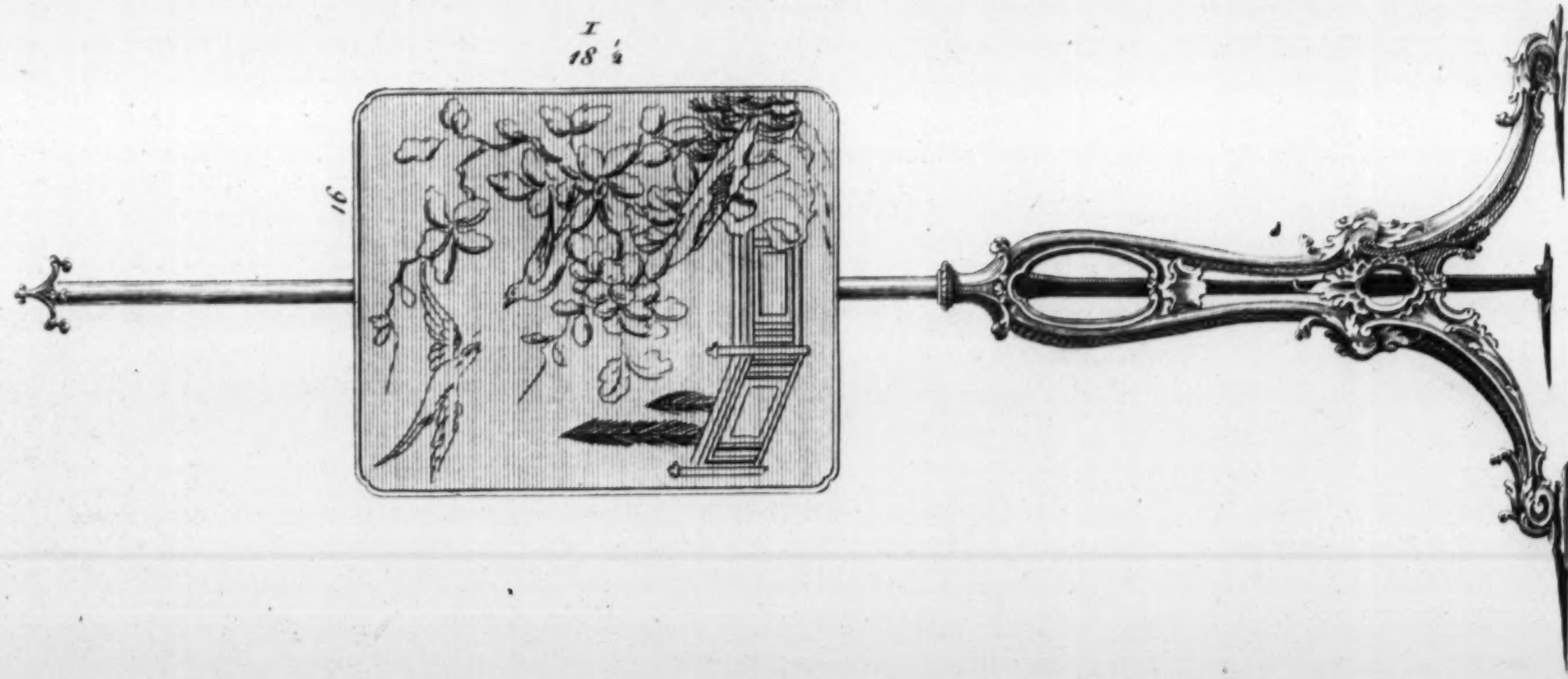
Hickitt sculp.

Published according to Act of Parliament 1760.

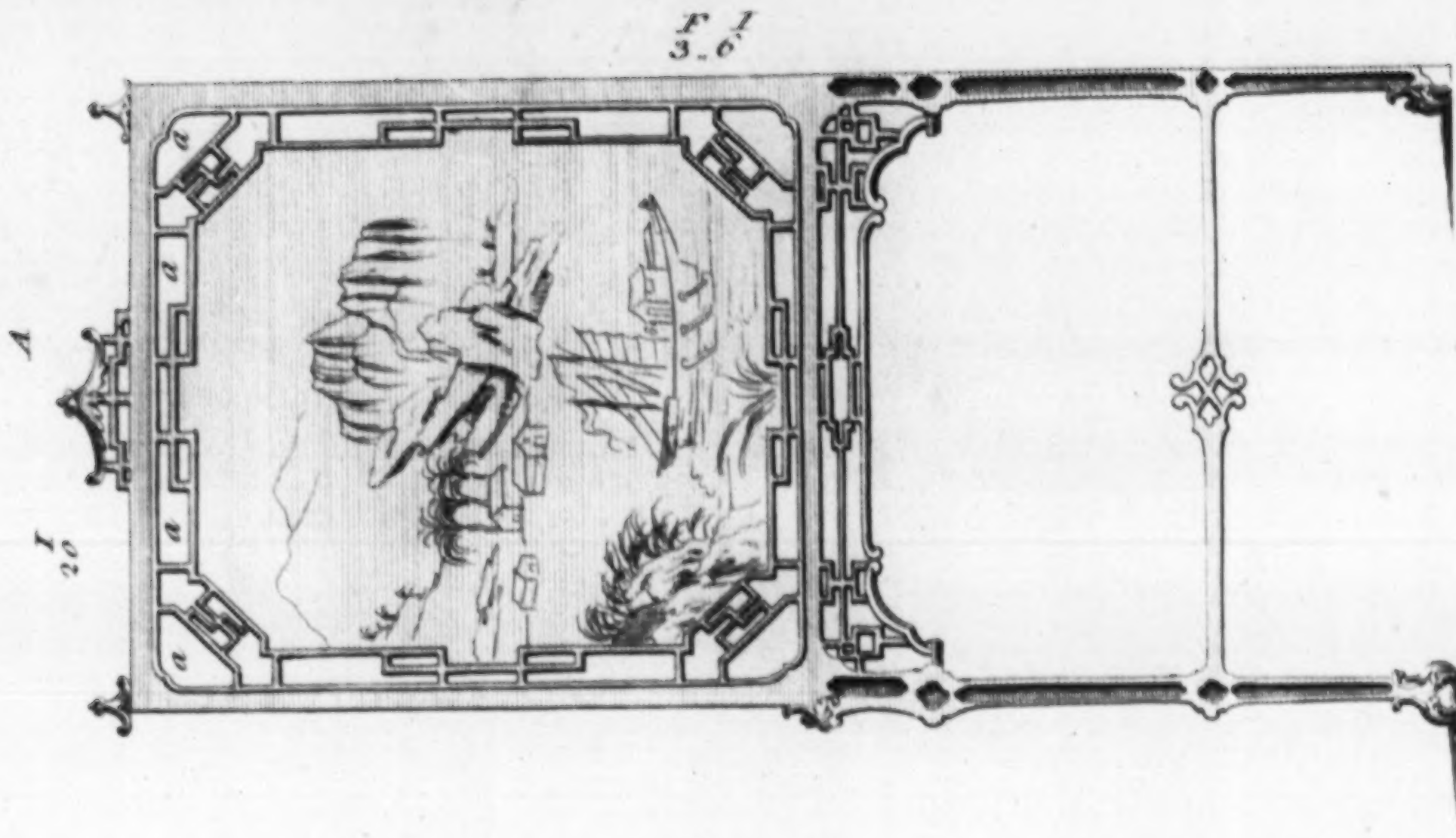
J. Chippendale inv't et del.



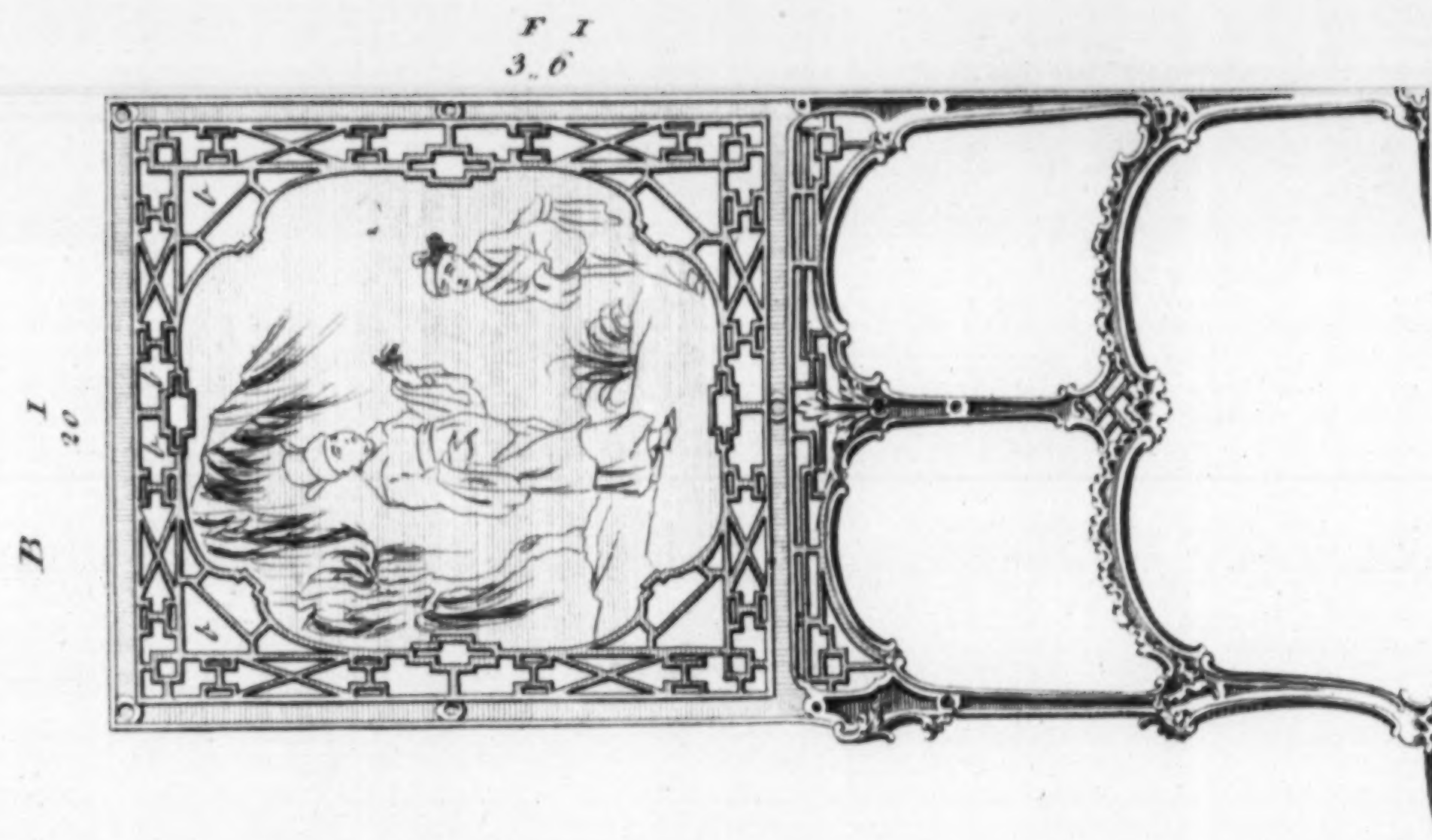
Fire Screens



J. Chippendale inv. et del.



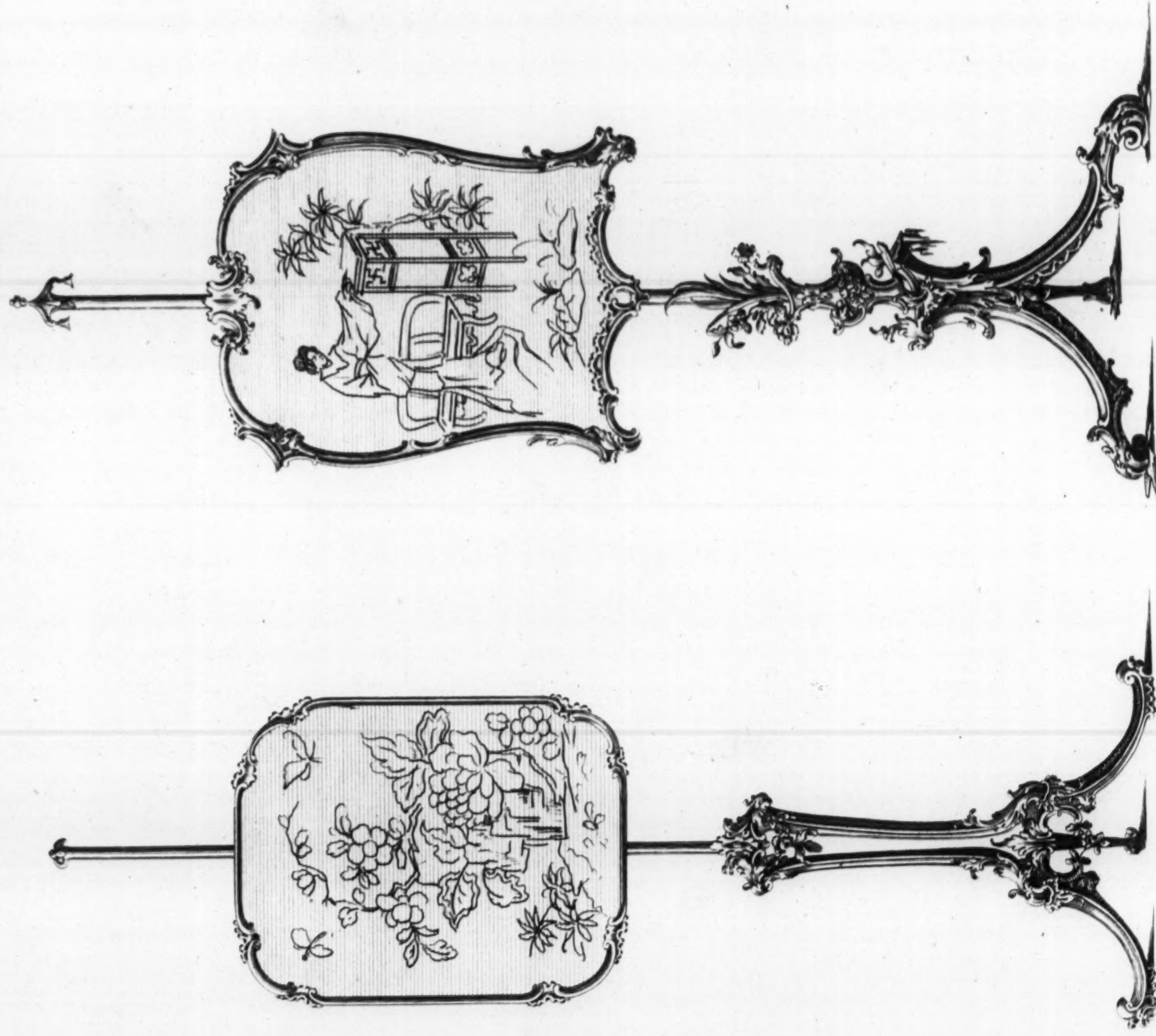
M. Darity Sculp.



Published according to Act of Parliament



Fire Screens



Chippendale inv. et del.

Published according to Act of Parliament

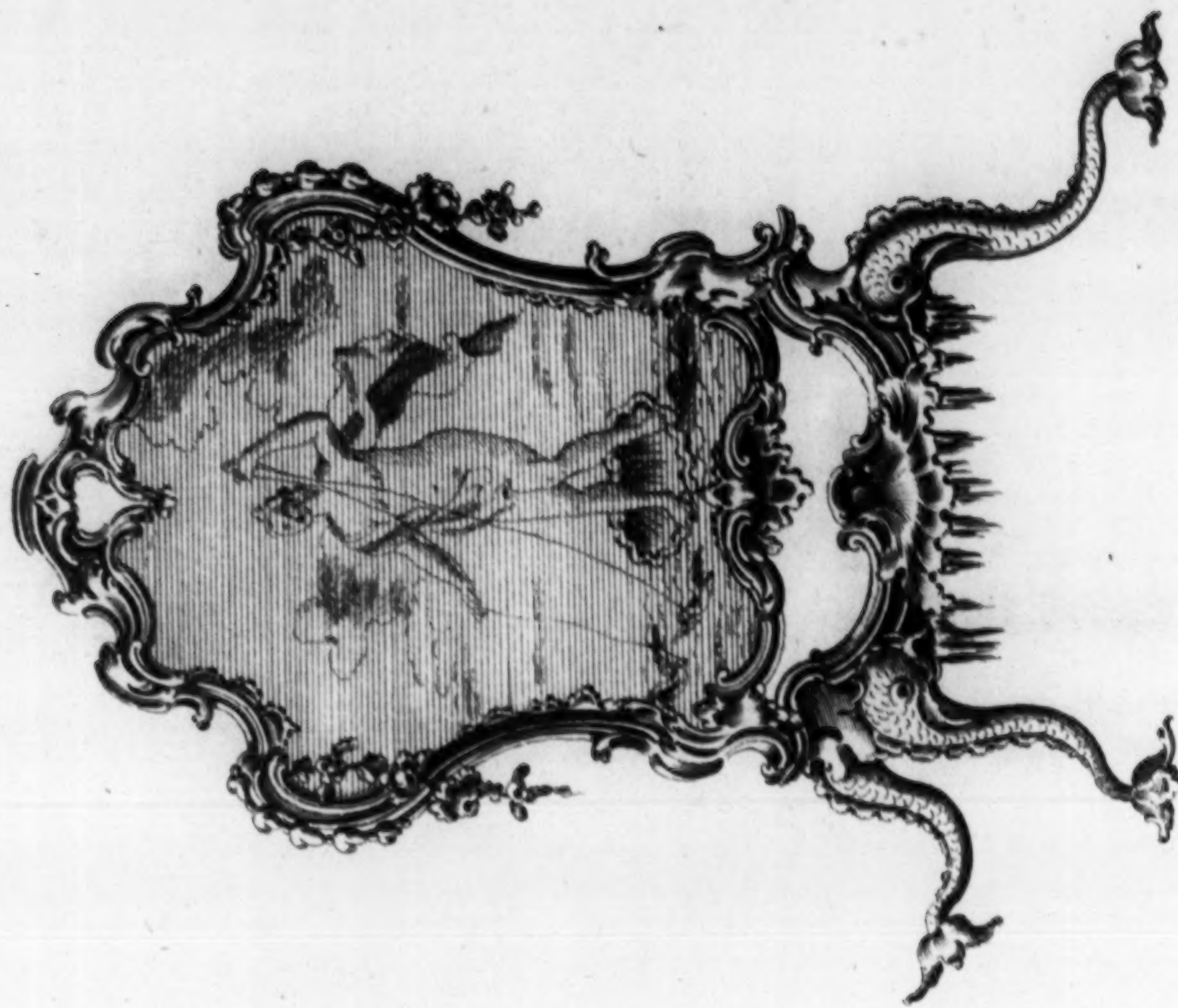
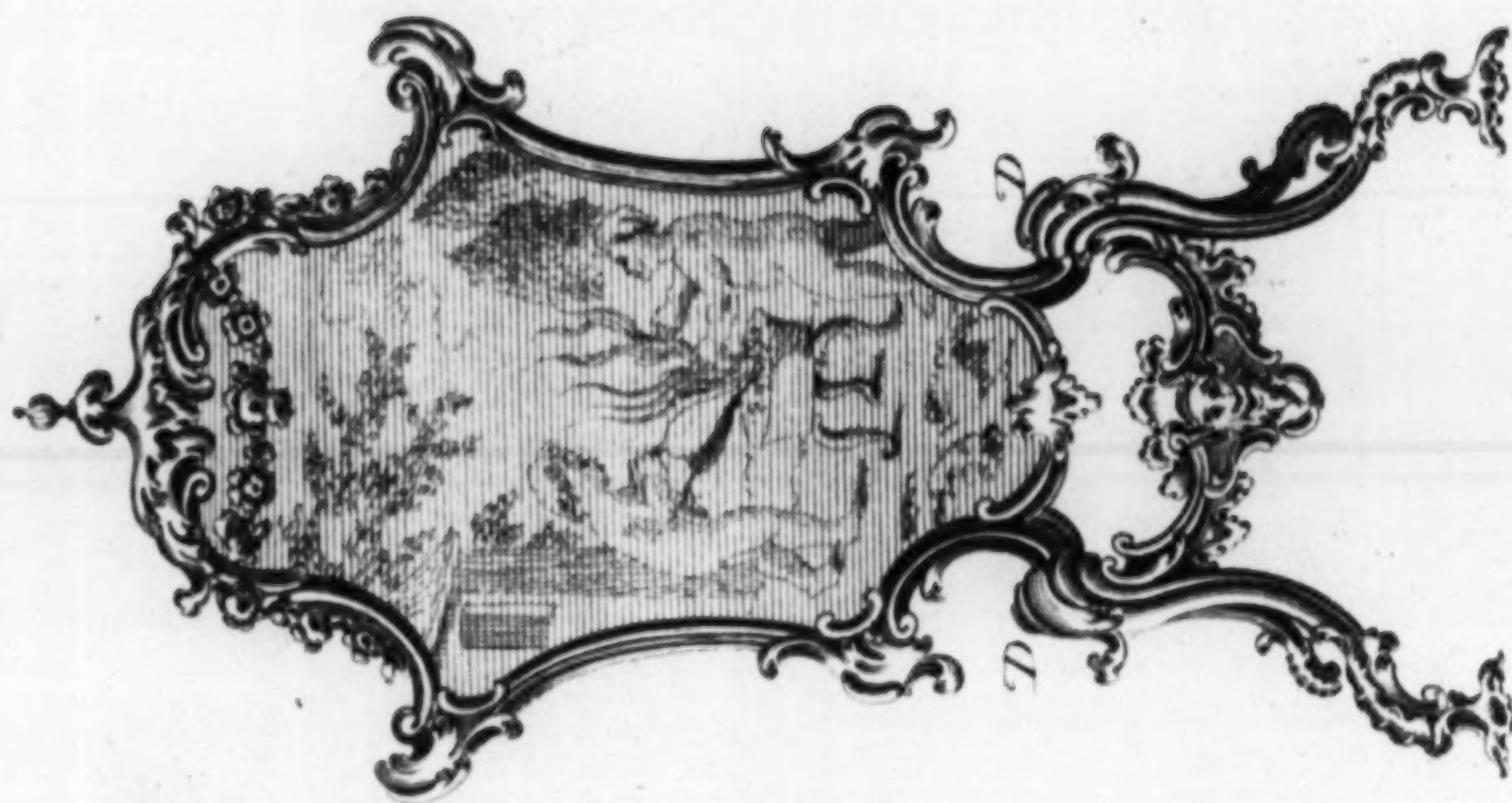
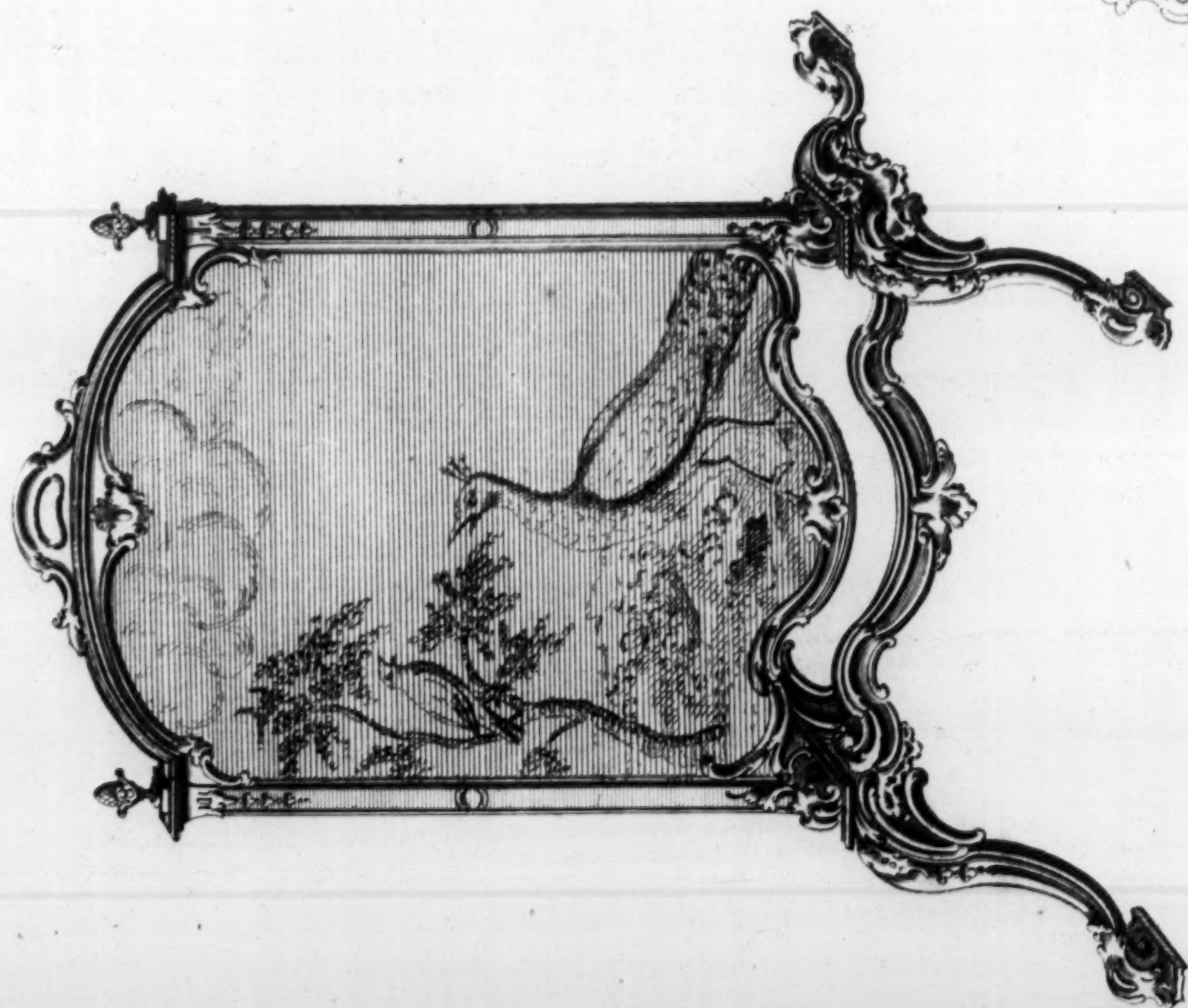
M. Darty Sculp.



A



Designs for Fire Screens.



J. Chippendale inv. et delin.

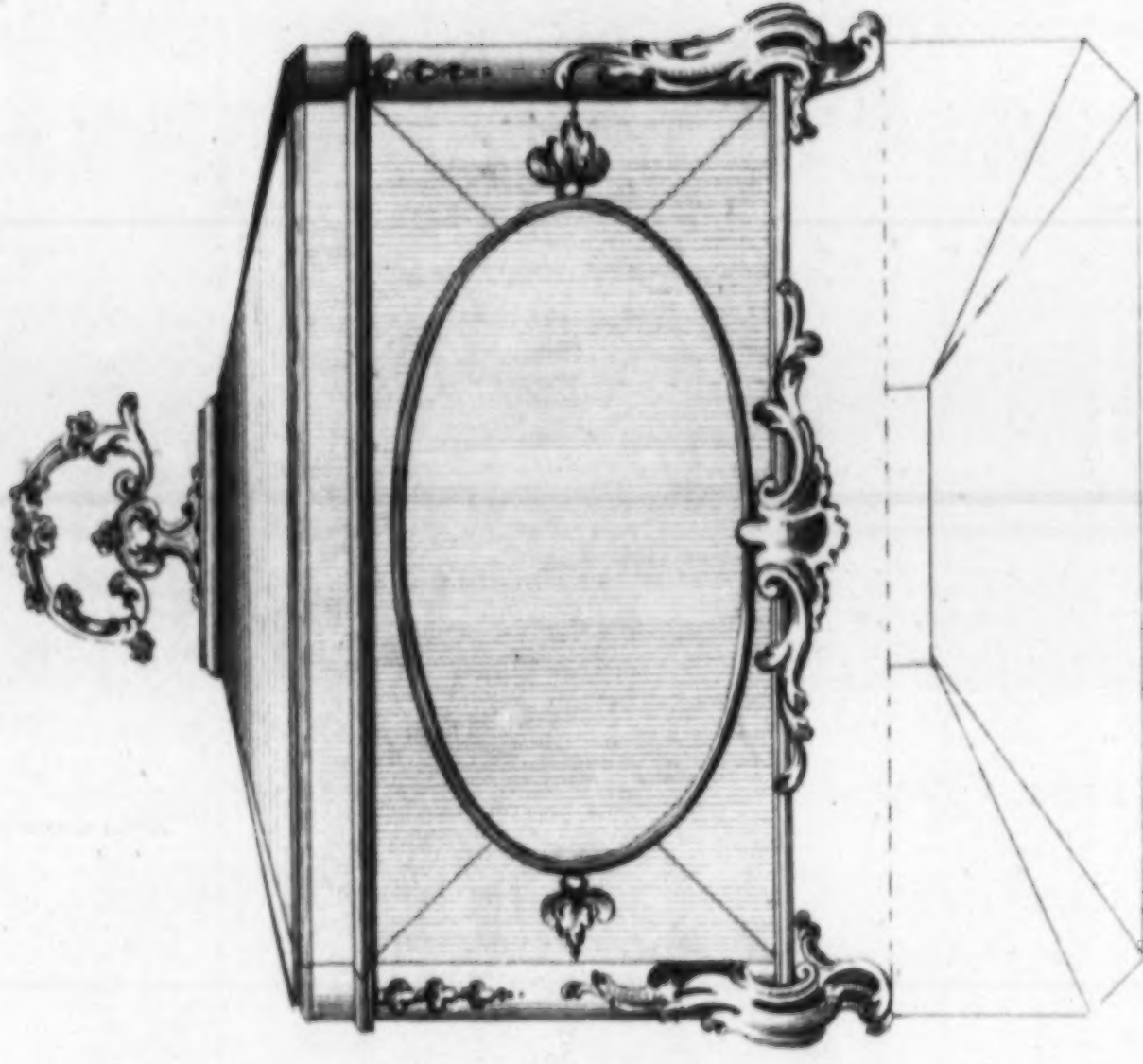
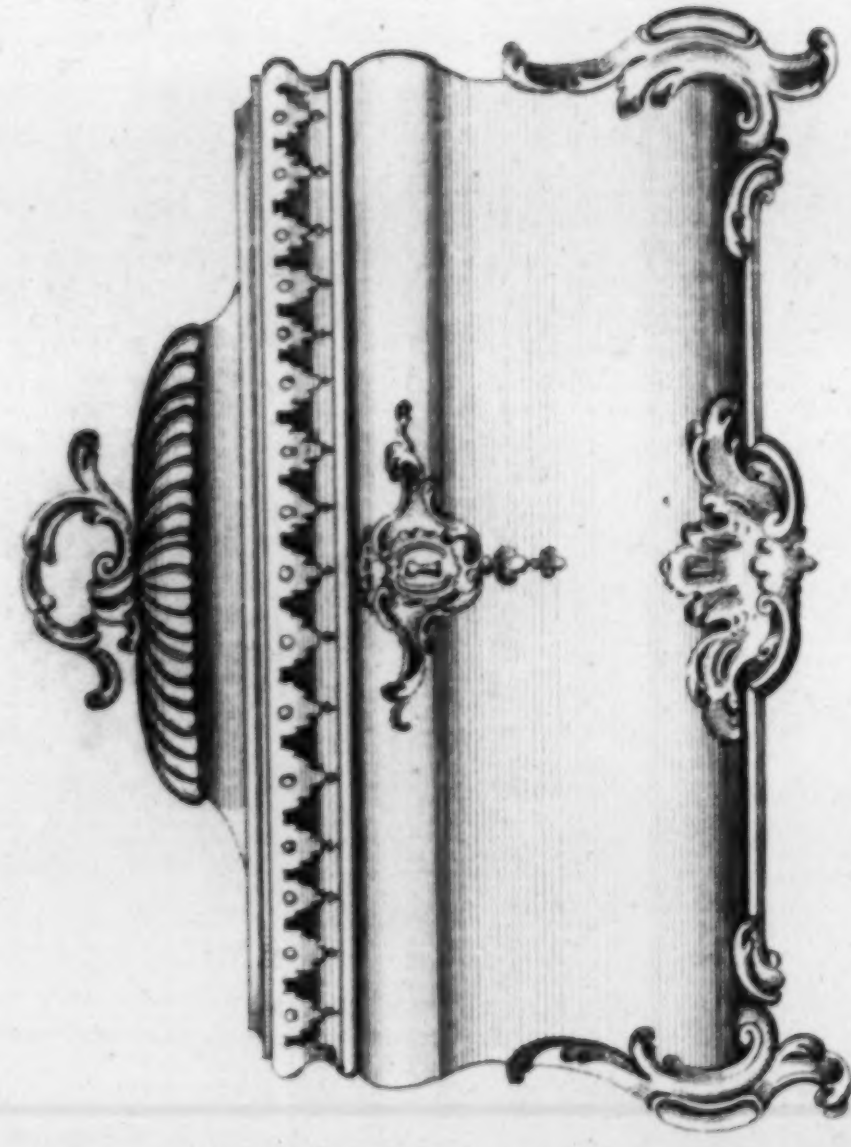
Published according to Act of Parliament 1761.

A. Goussier sculp.



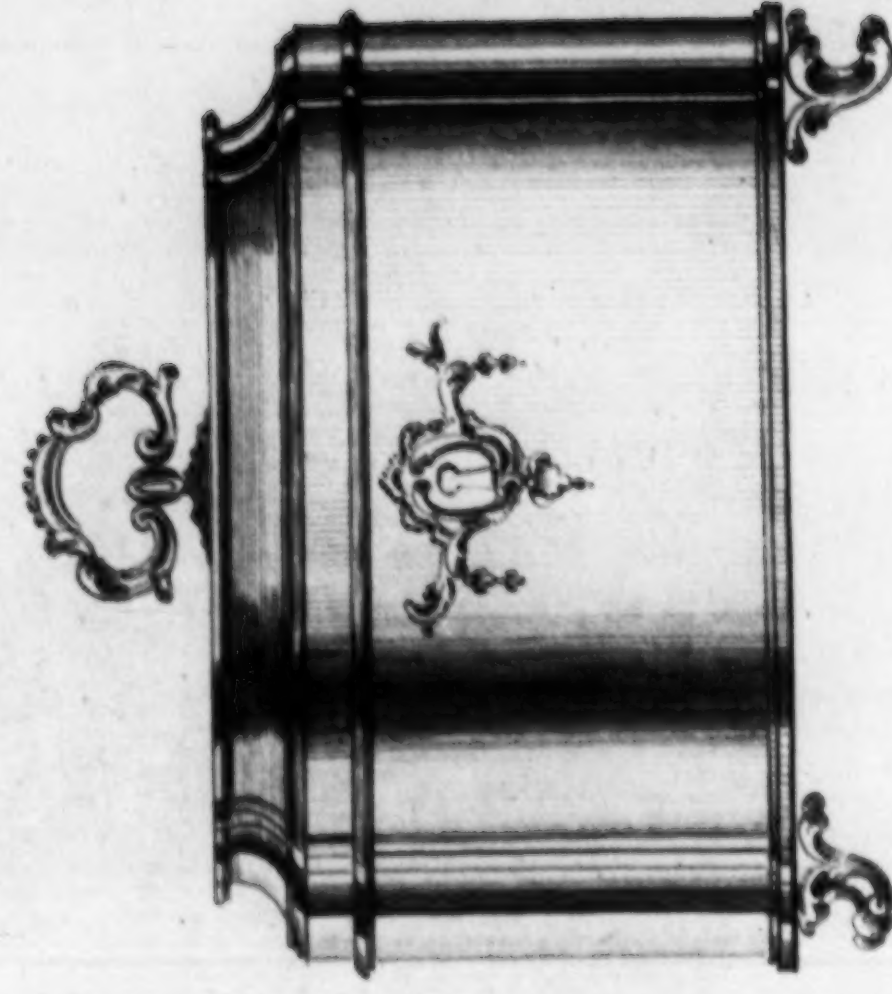
Six Designs of Tea Chests.

N^o CLIX.

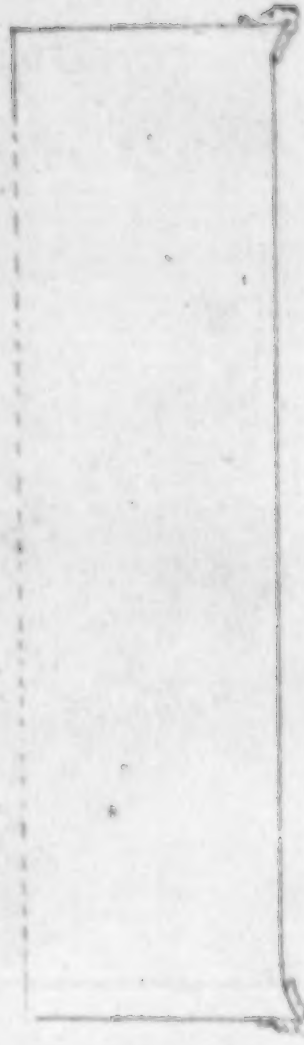
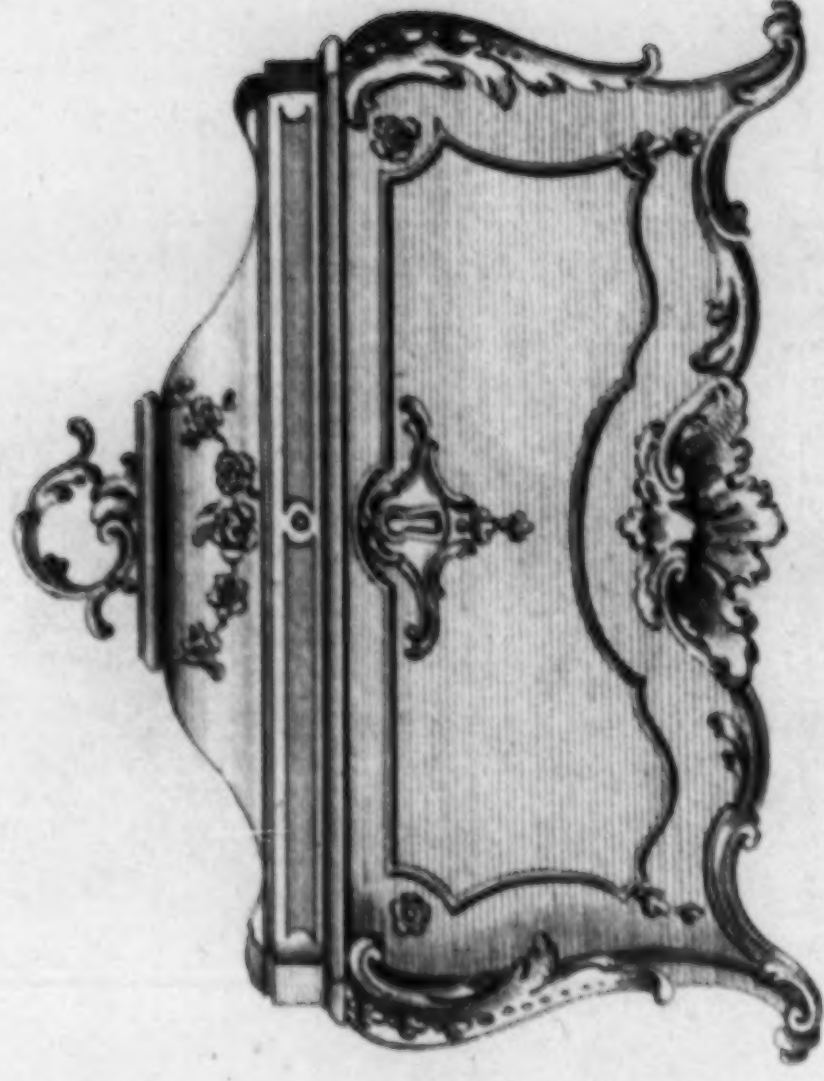


J. Chippendale invent delin

Published according to Act Parliament 1762.



W. Foster Sculp





Buckets for Busts.



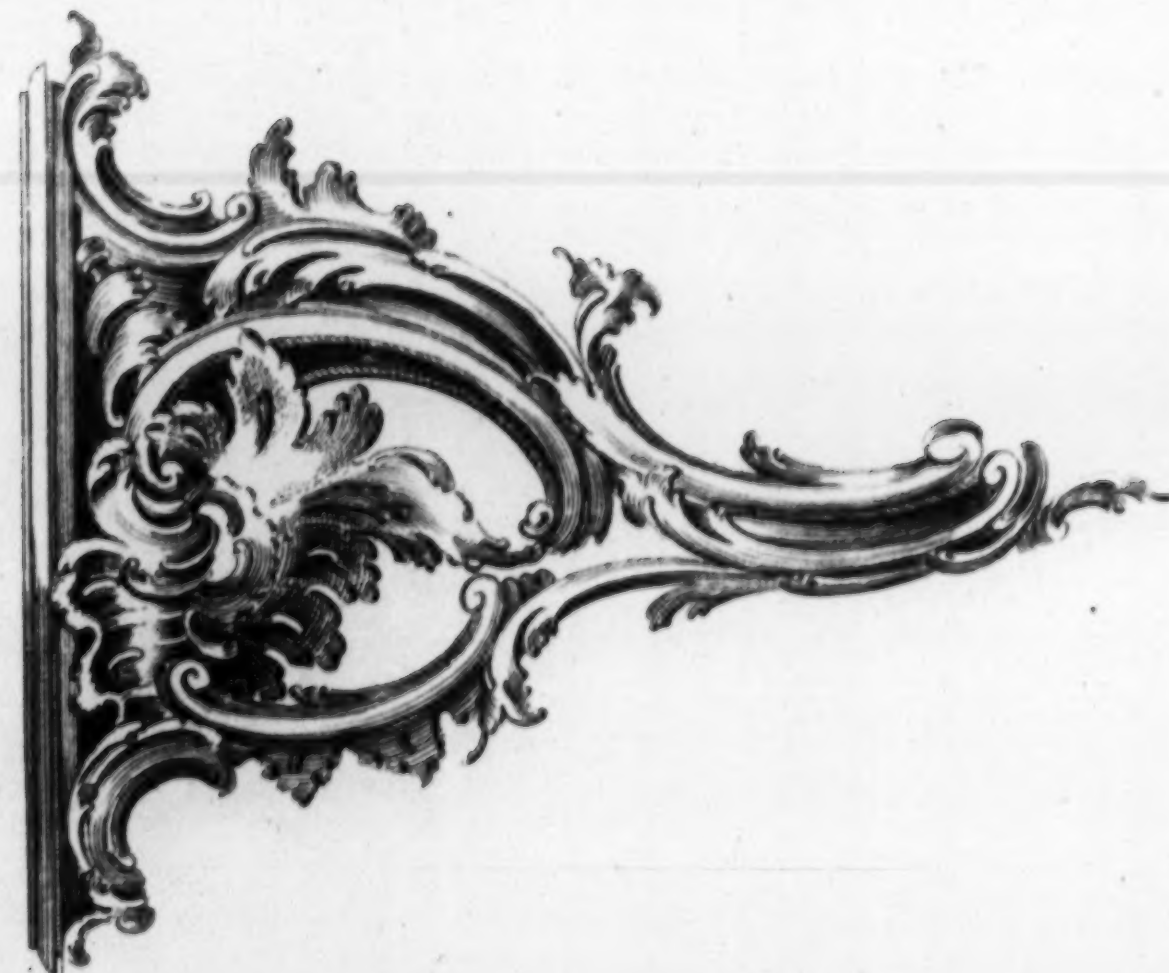
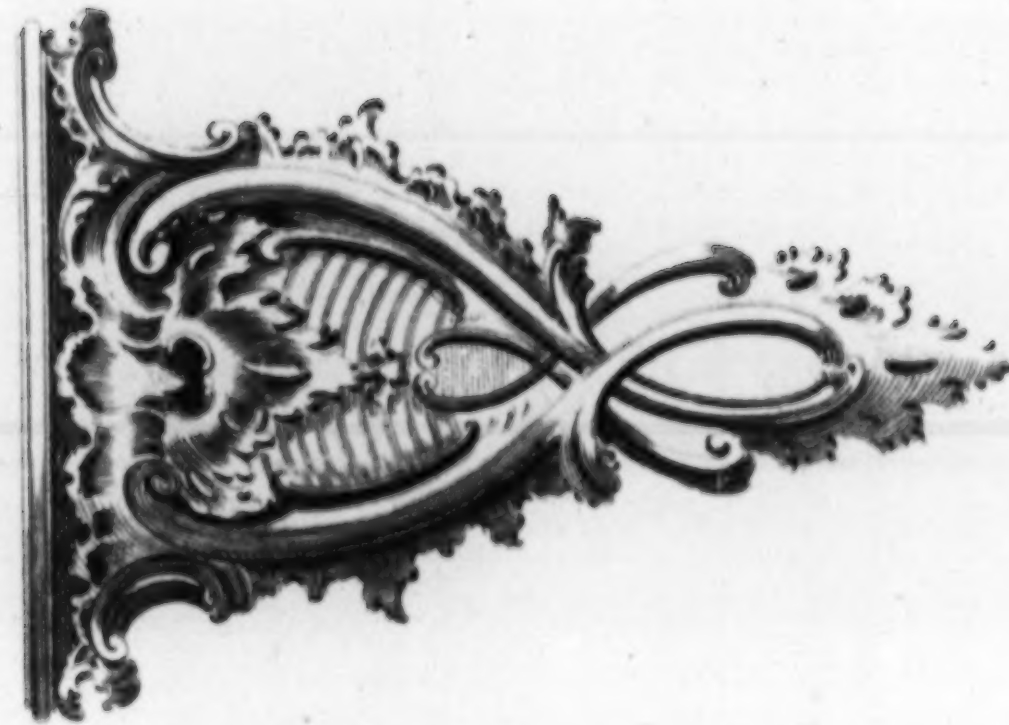
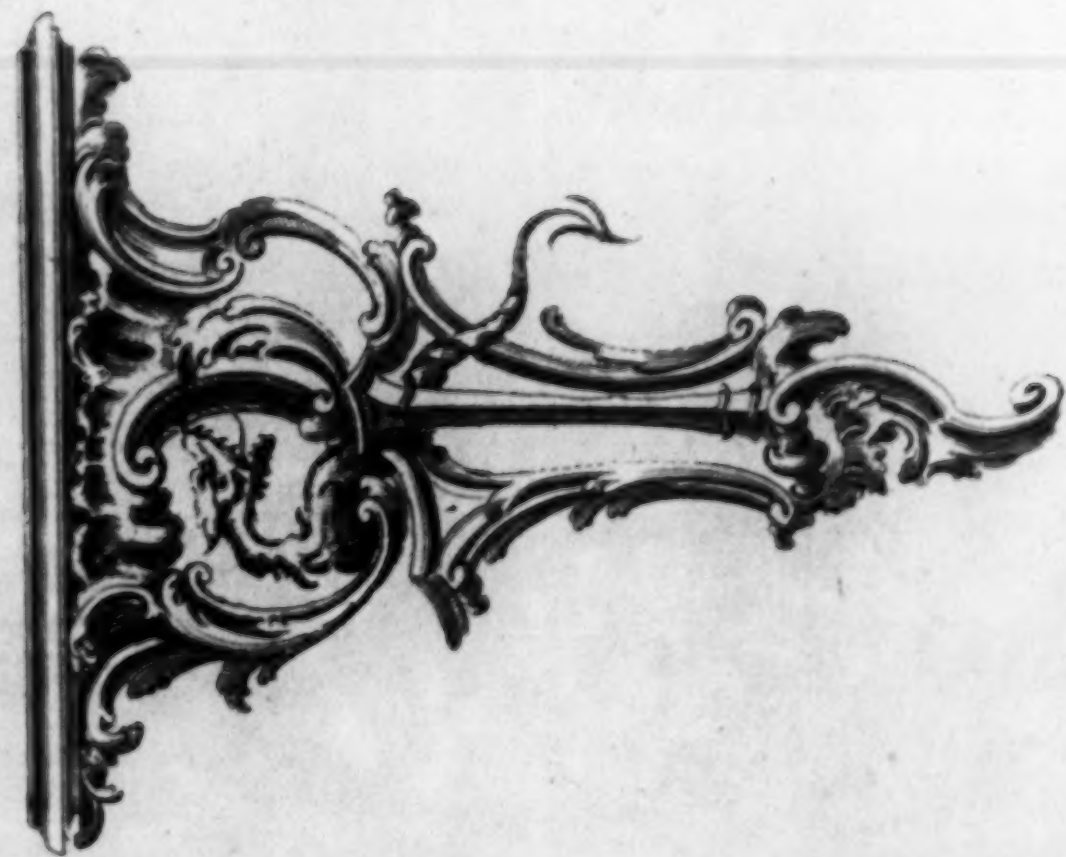
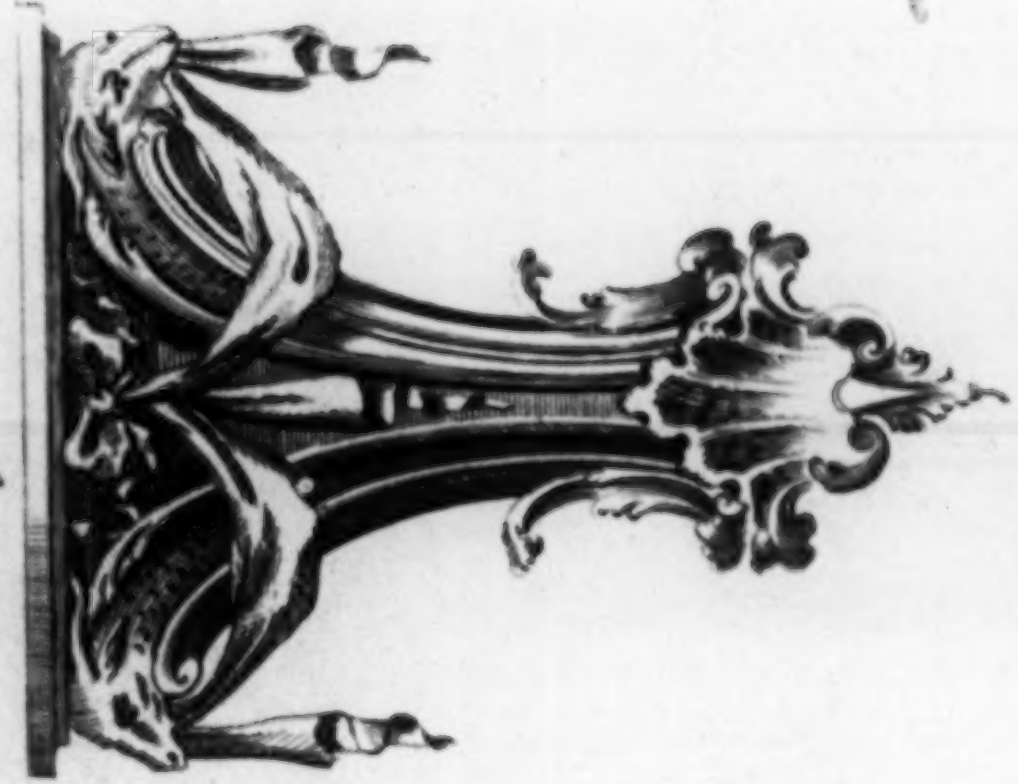
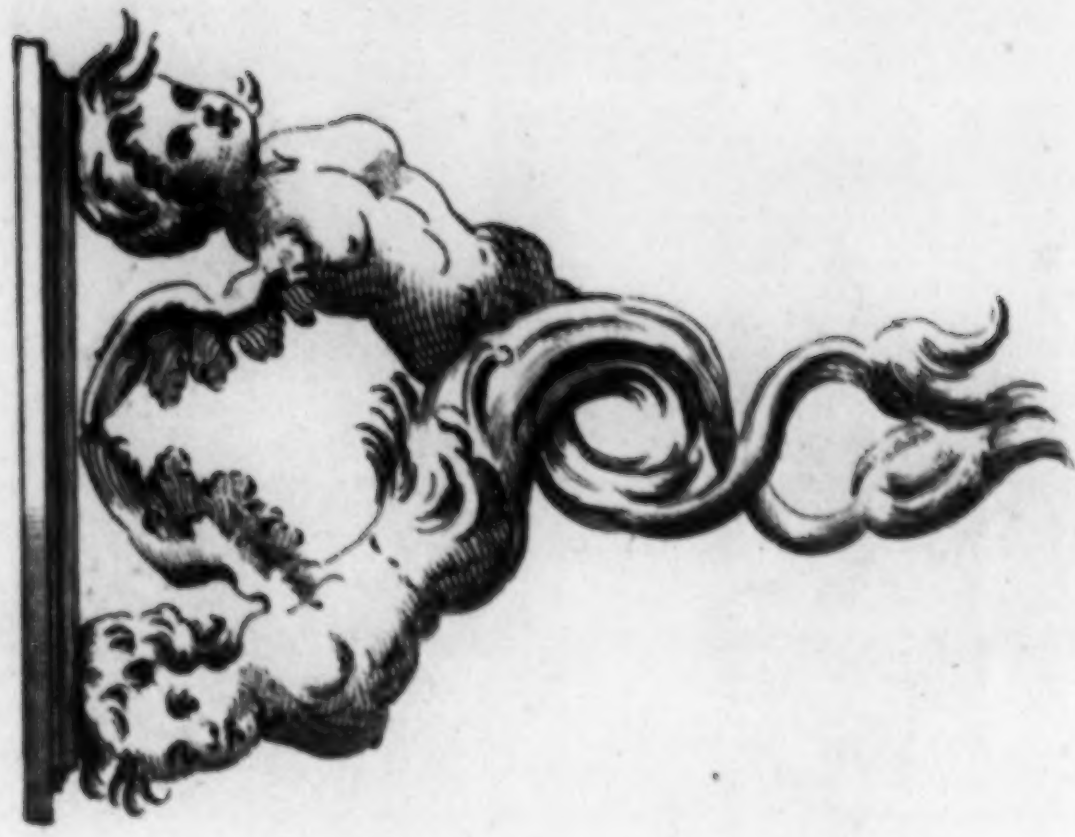
of Chippendale in v. et del.

Published according to Act of Parliament.

M. Darby Sculp.



Brackets for Busts.



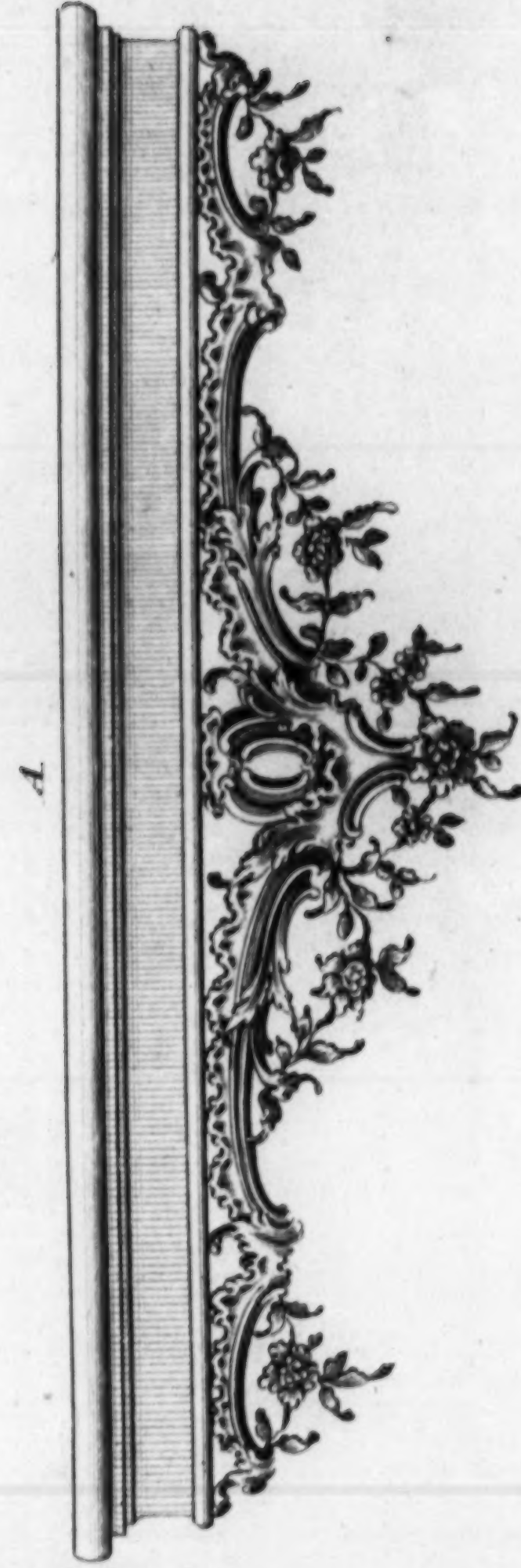
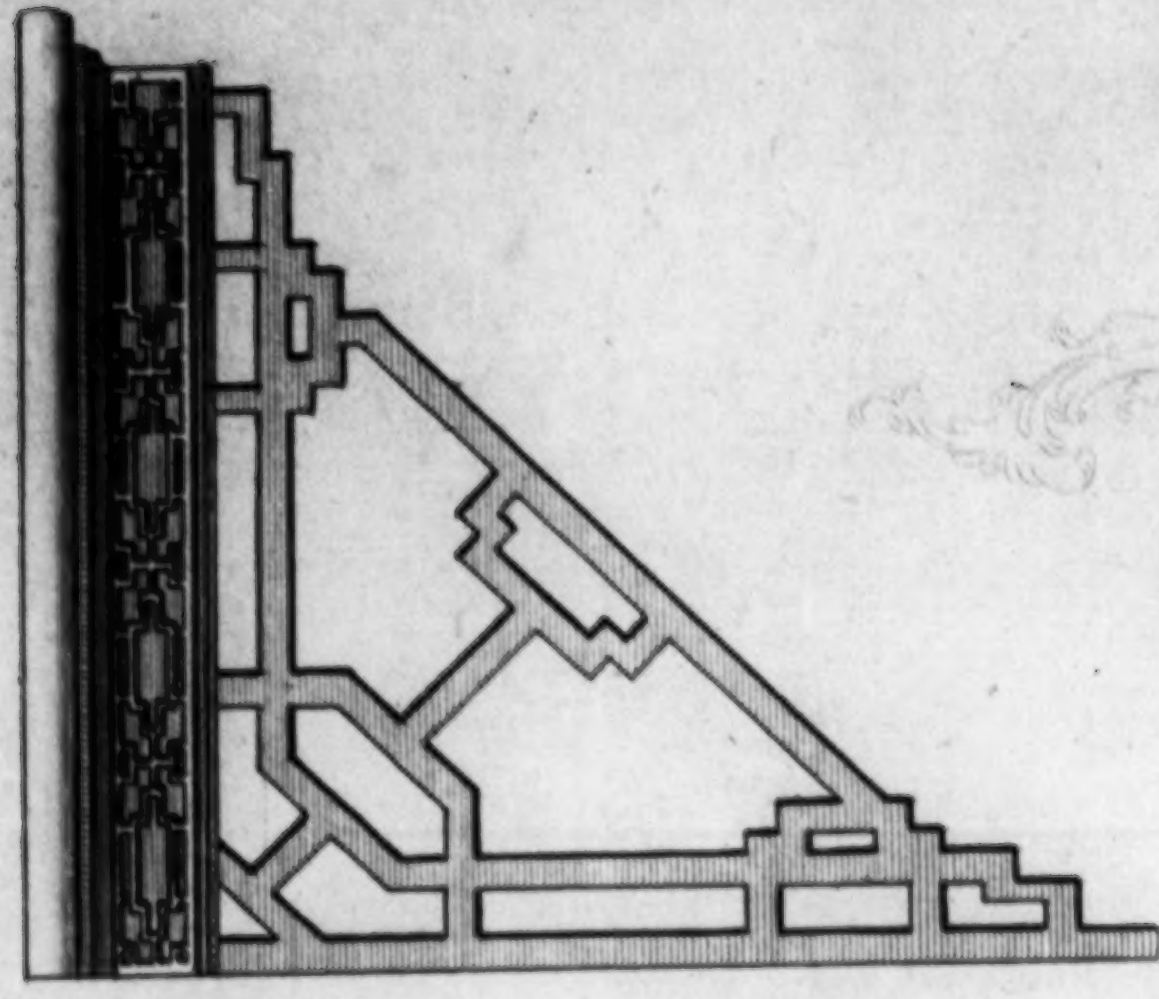
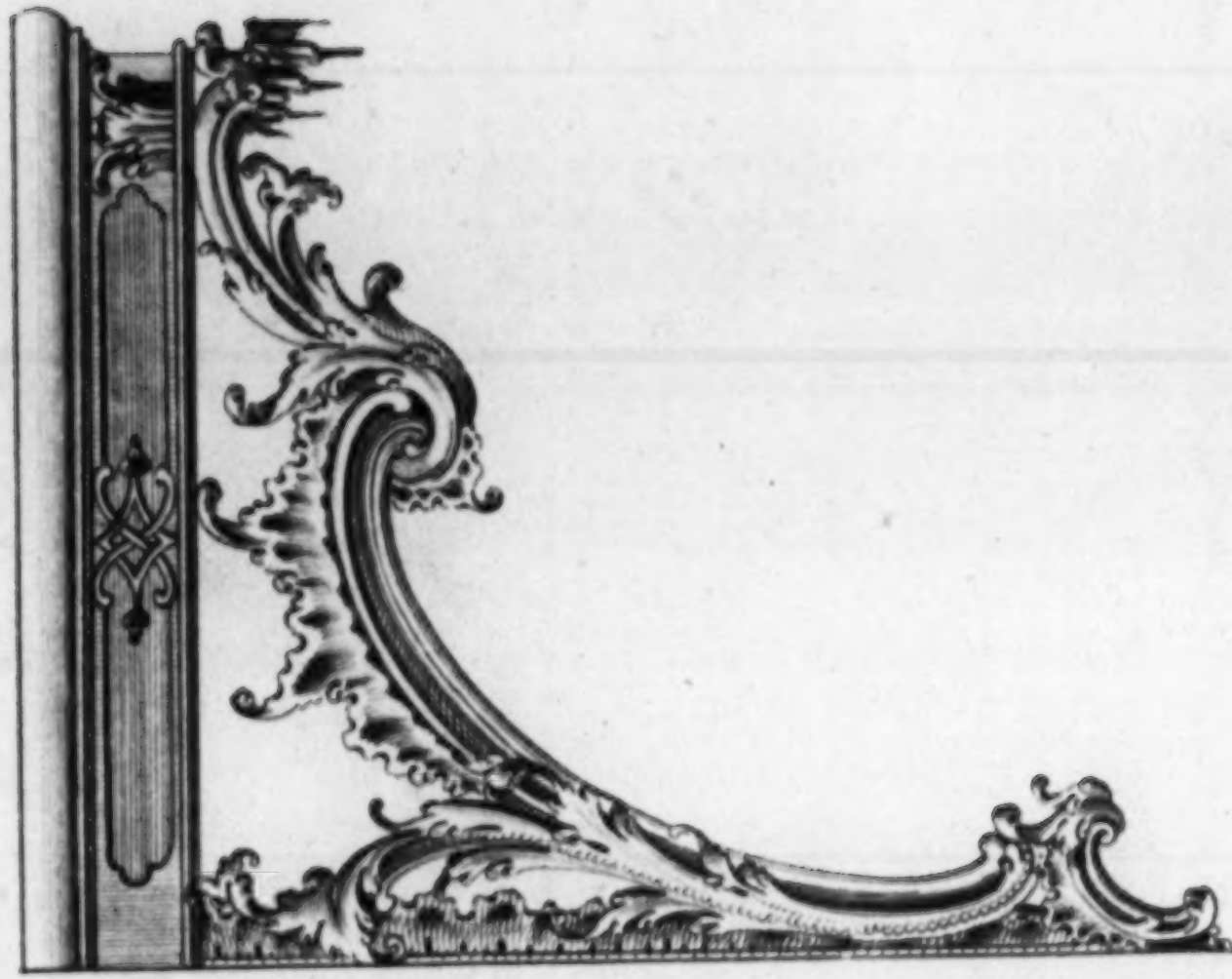
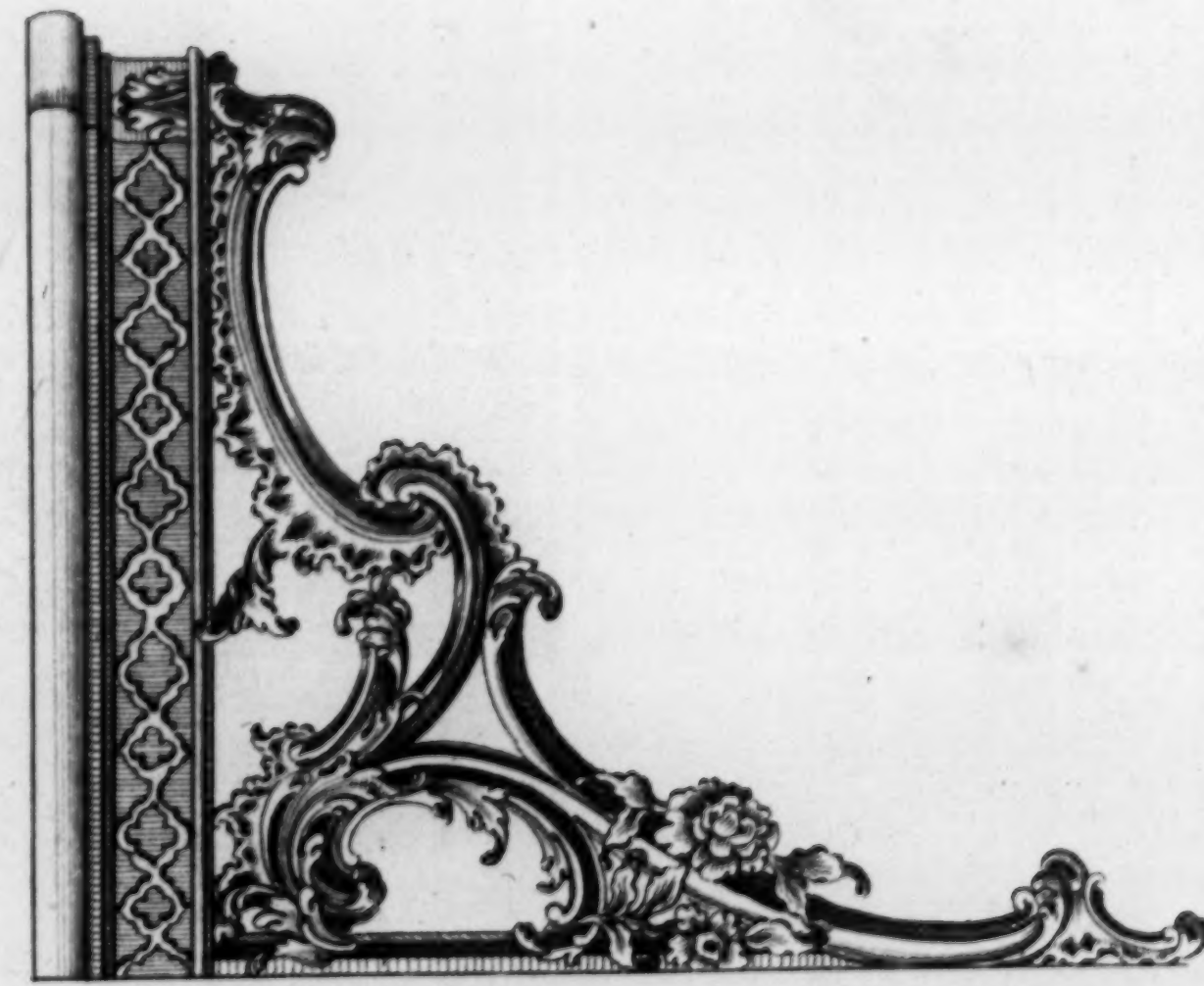
M. Foster Sculp.

Published according to Act of Parliament, 1760

J. Chippendale inv. et delin.



Brackets for Marble Slabs.



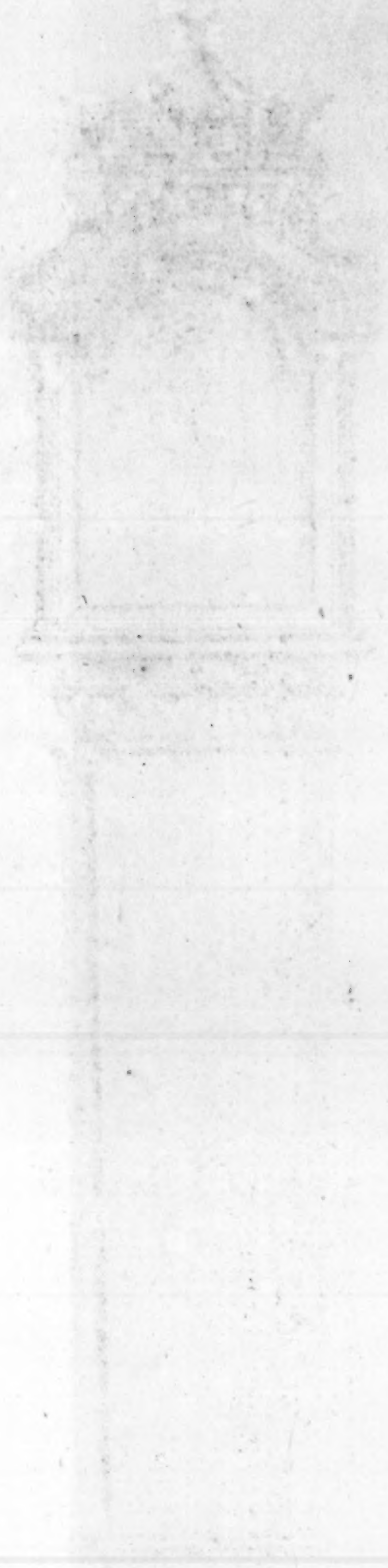
M. Darby sculp.

Published according to Act of Parliament

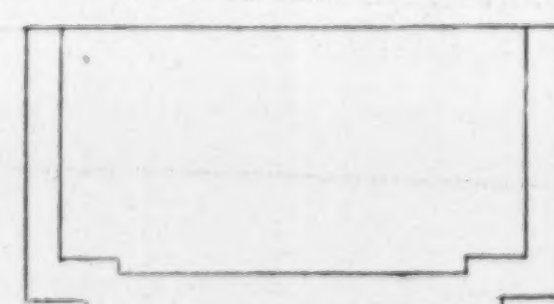
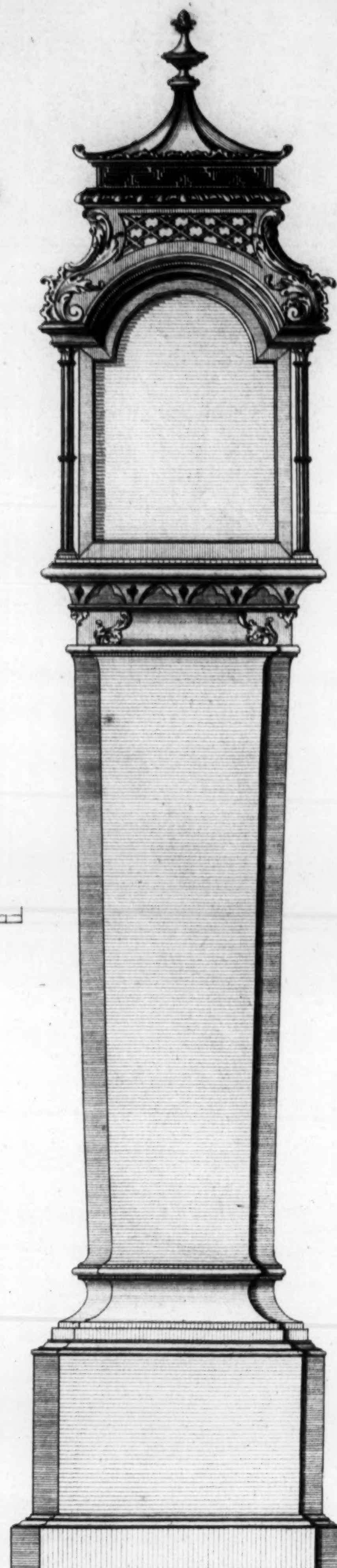
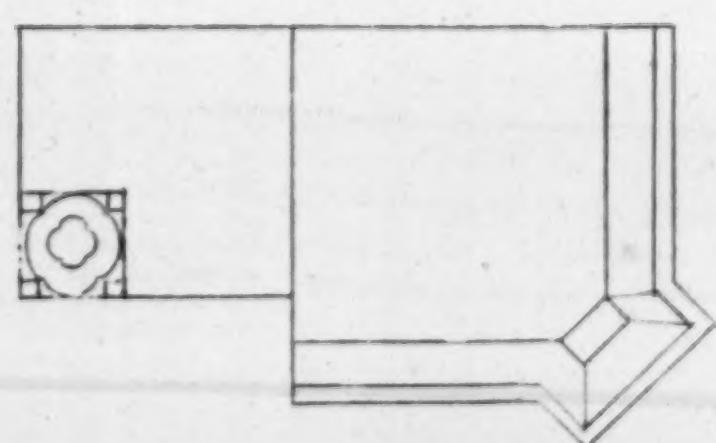
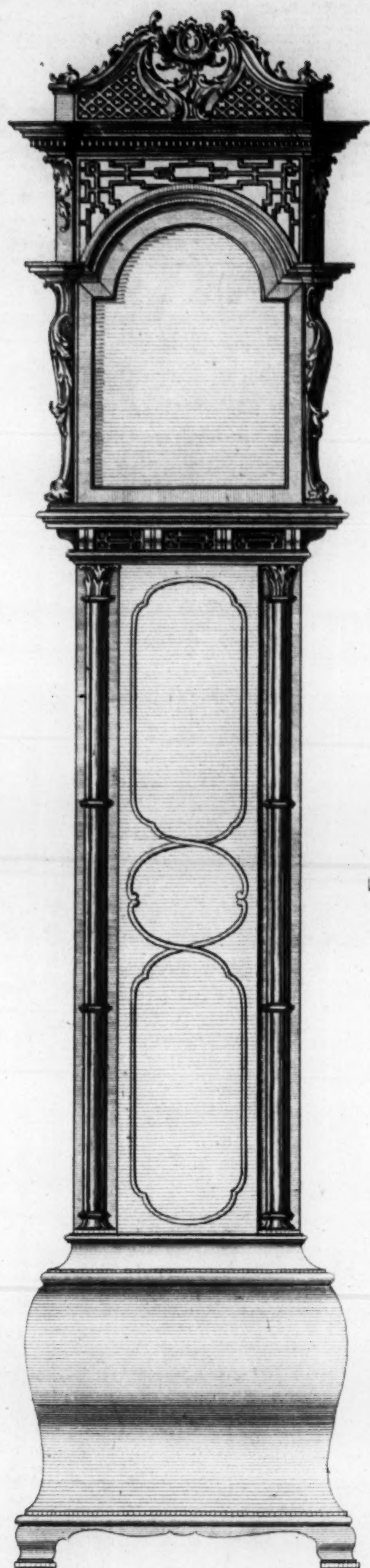
J. Chippendale inv. et del.

1872

1872

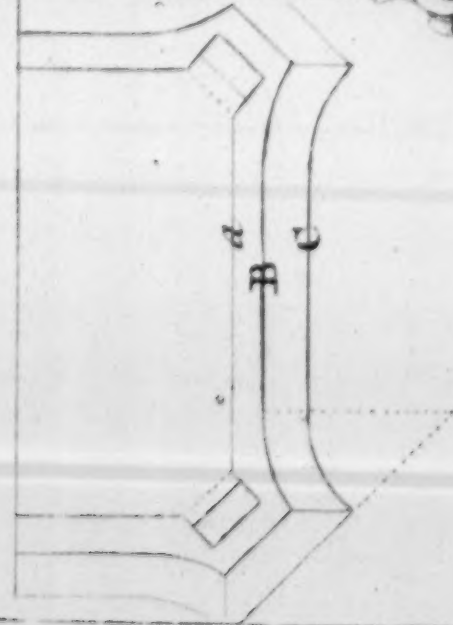
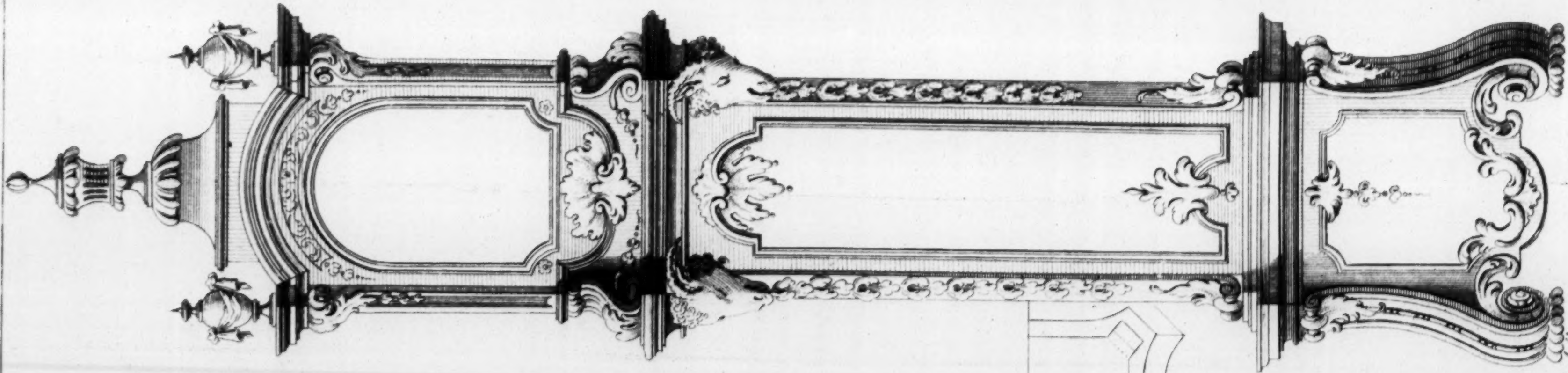


Clock Cases.

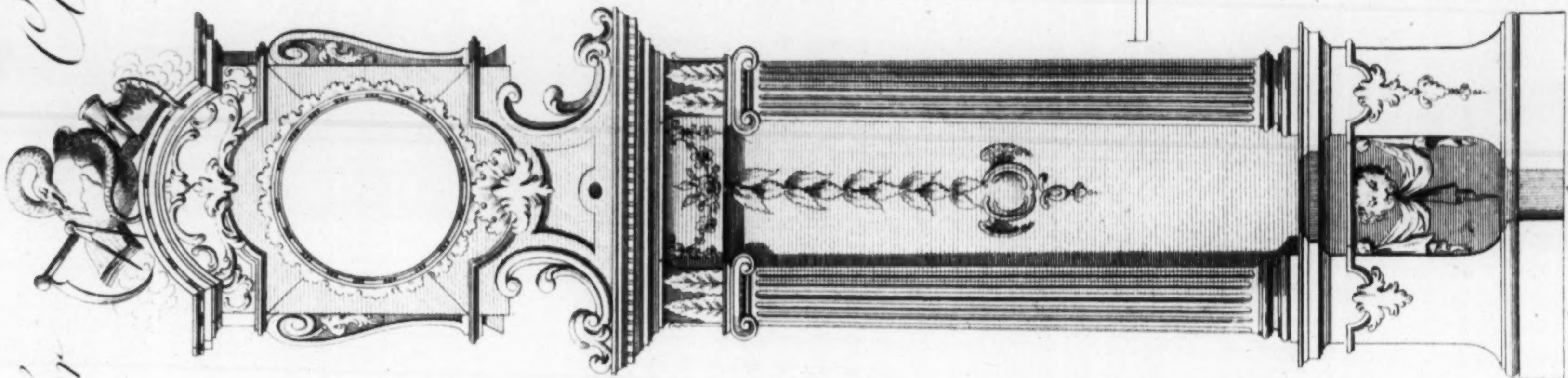




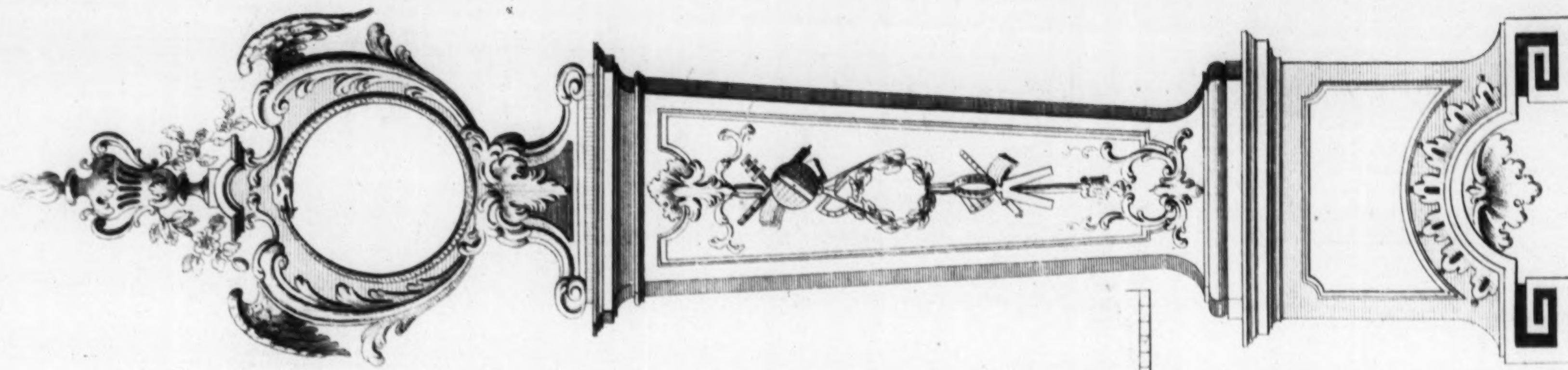
Designs for Clockcases.



*Deposited in the
Library of the
British Museum
in the year 1761.*



Published according to Act of Parliament, 1761.



J. Bullen sculp.



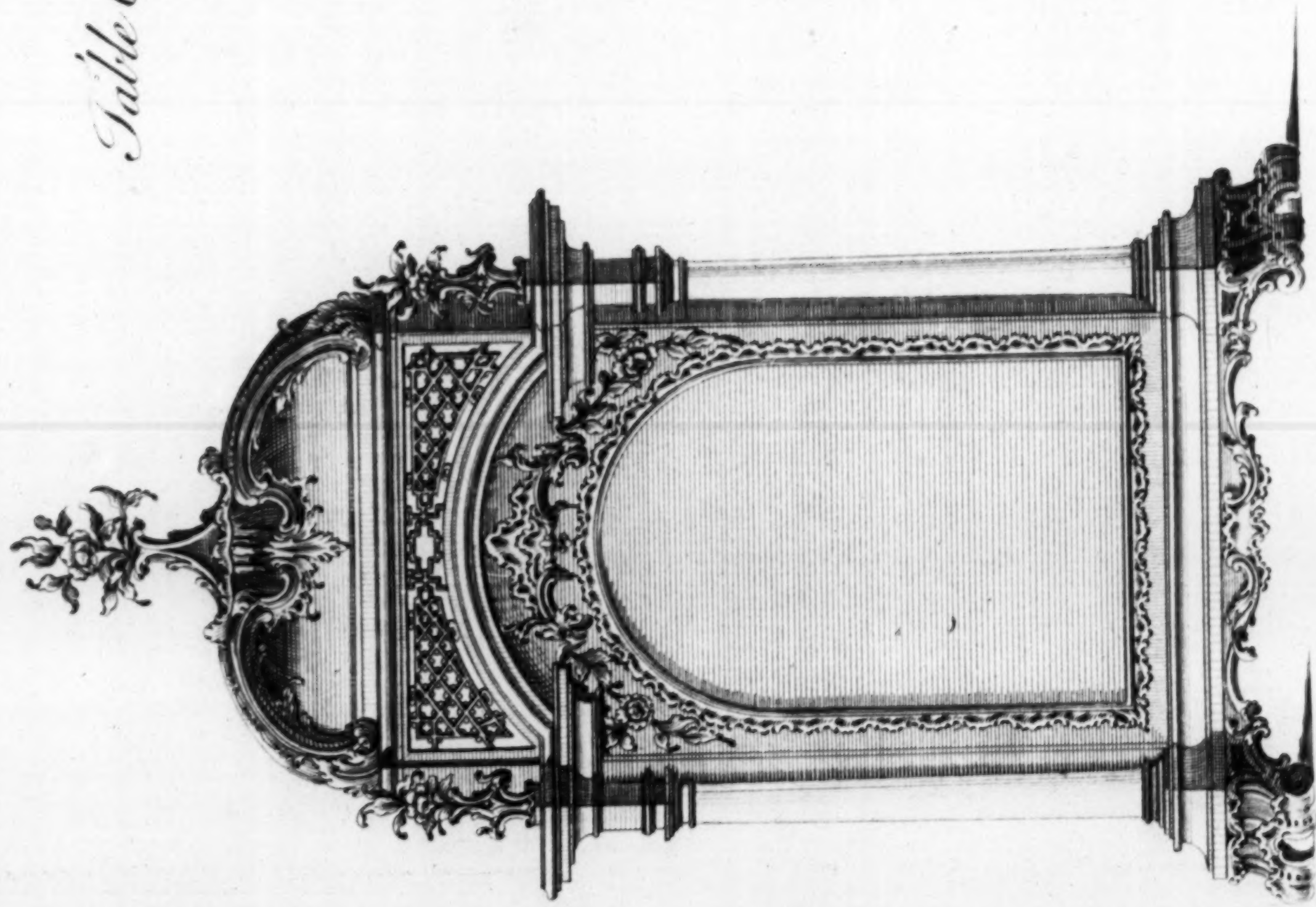
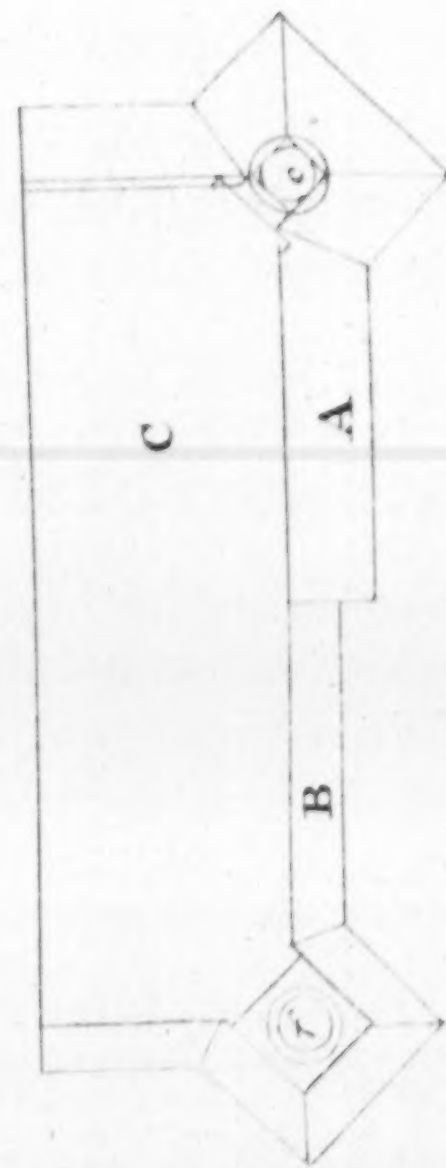
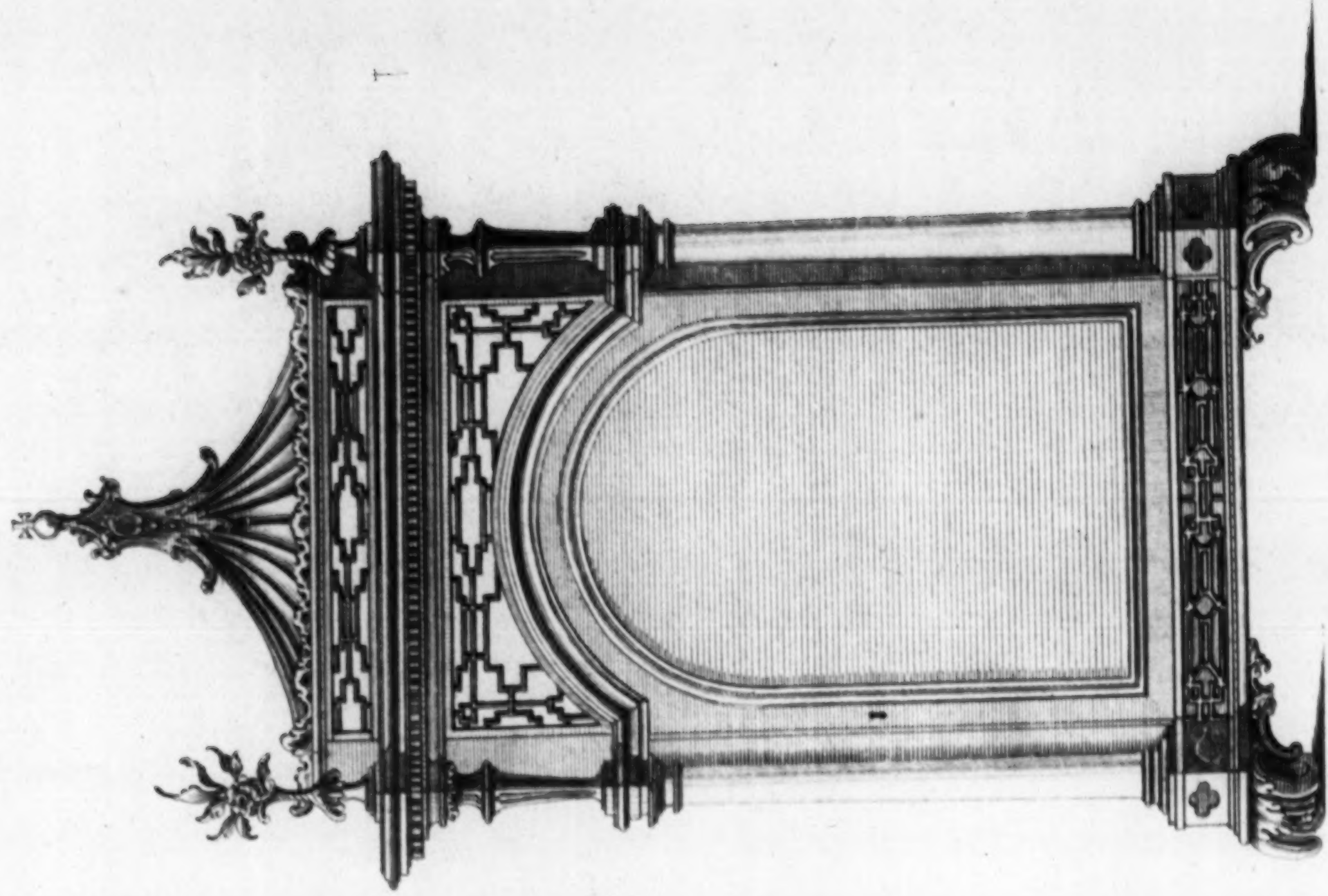
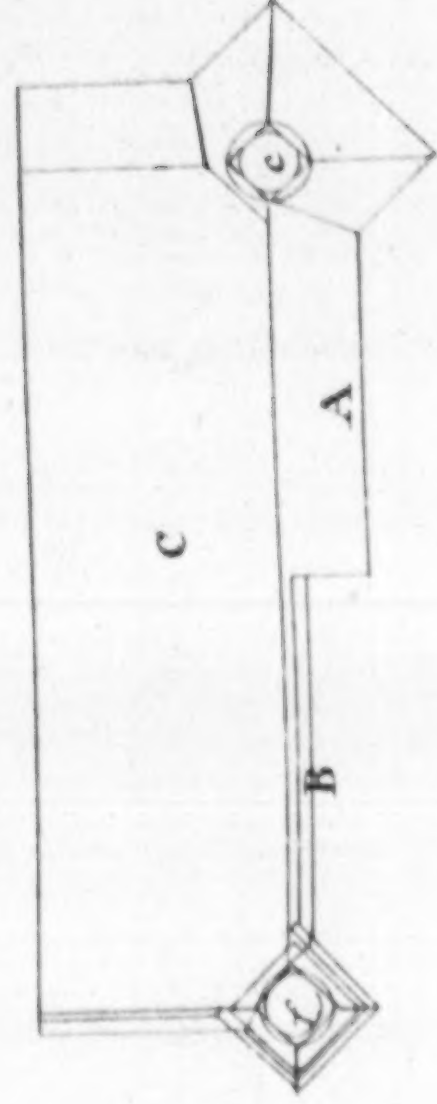


Table Clock Cases.



J. Chappin, del. inv. et del.

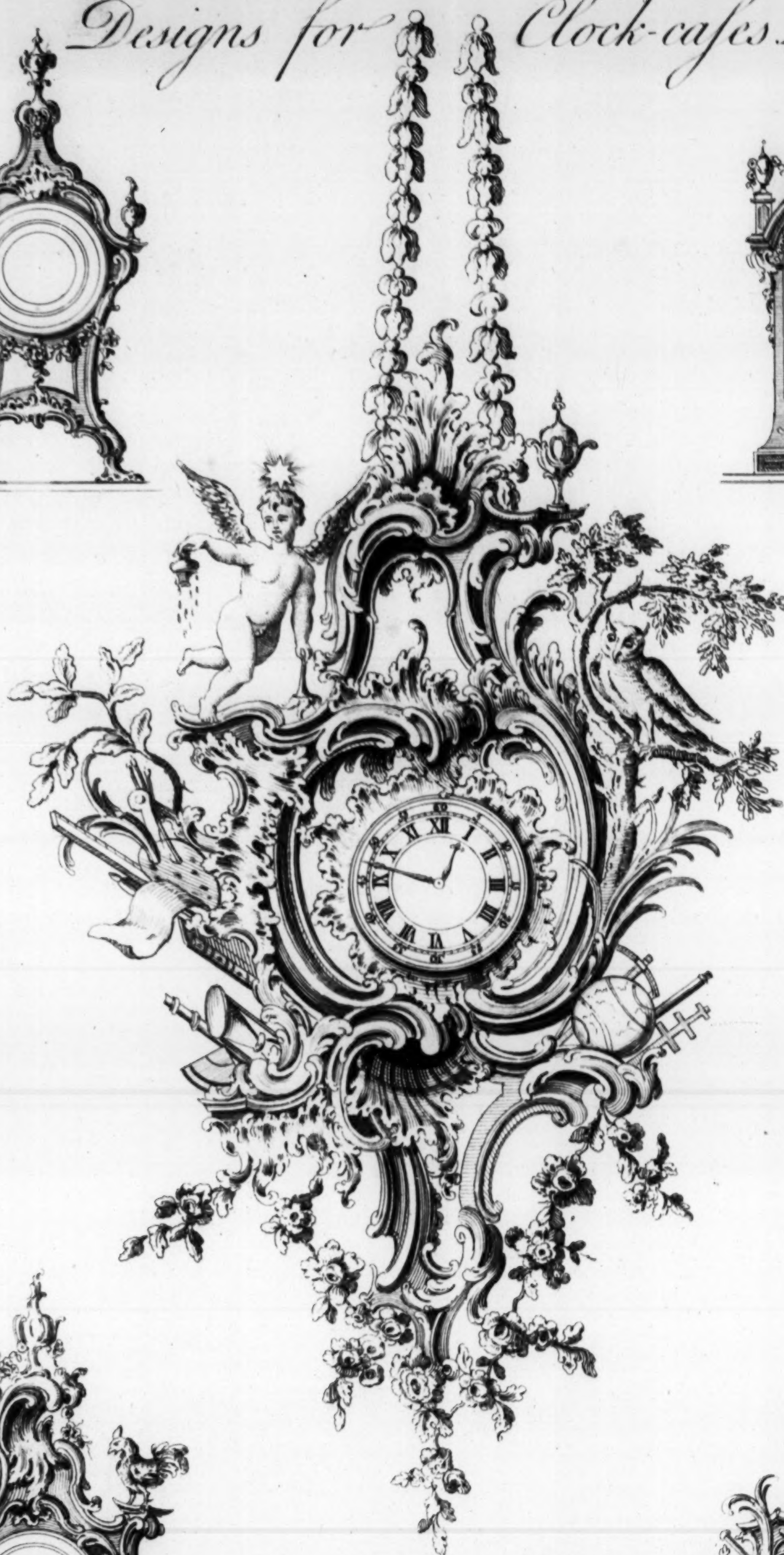


M. Darby, sculp.

Published according to Act of Parliament



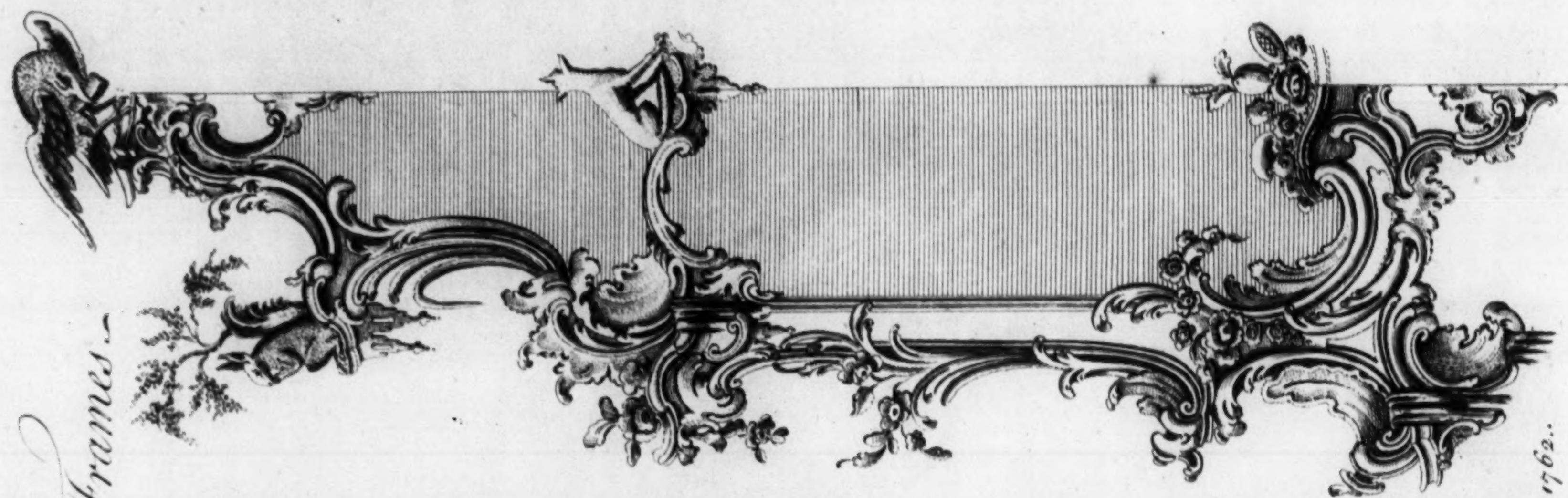
Designs for Clock-cases.





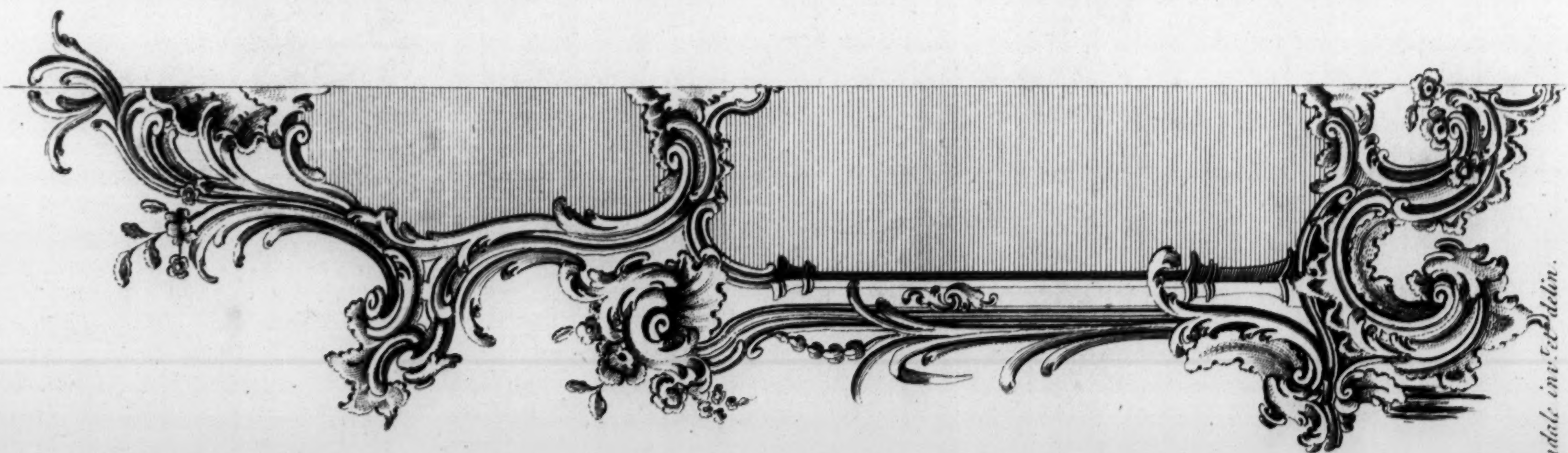
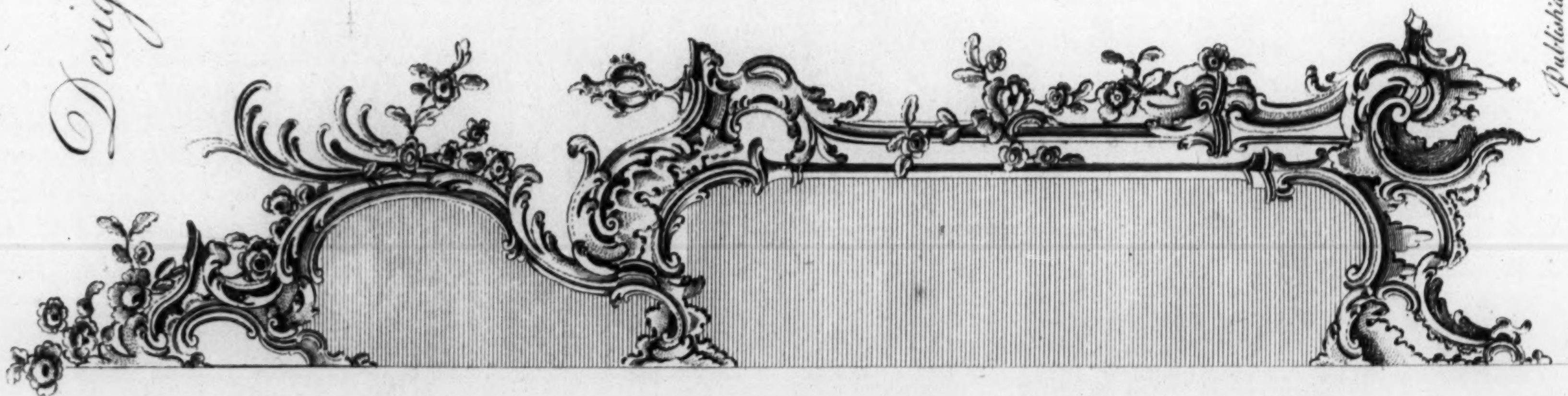


W. Foster sculp.



Designs for Glass Frames.

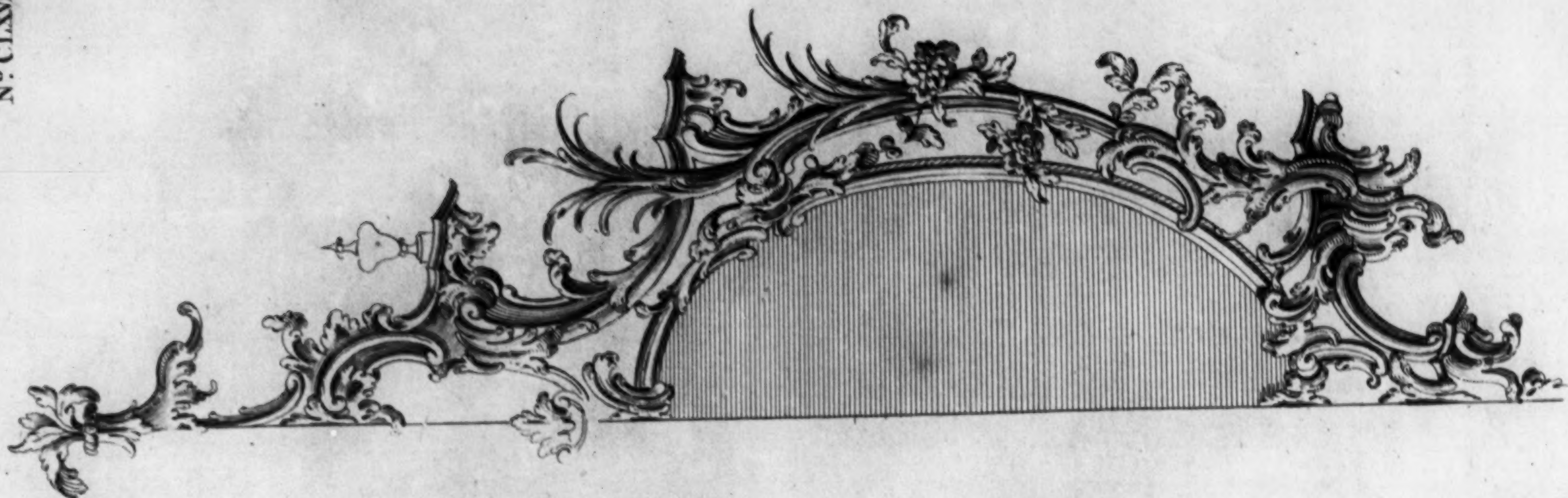
Published according to Act of Parliament 1762.



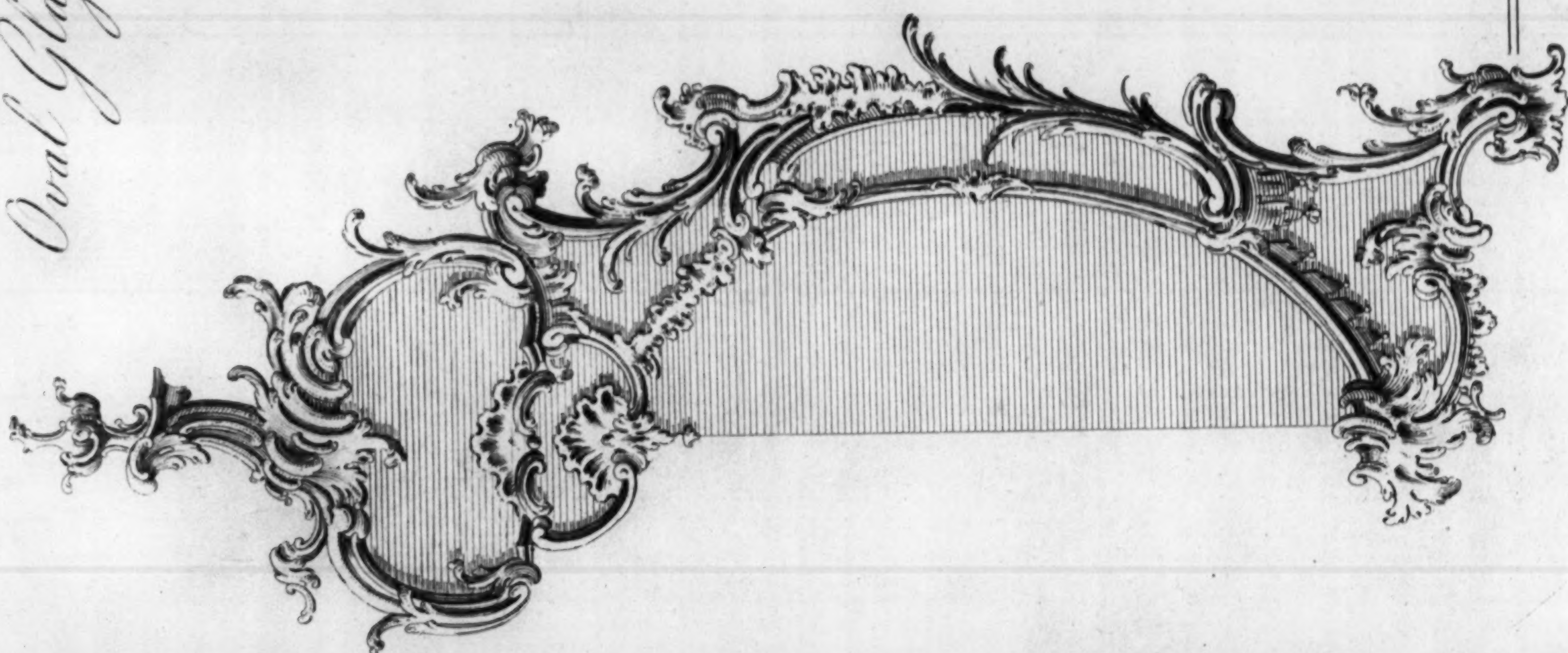
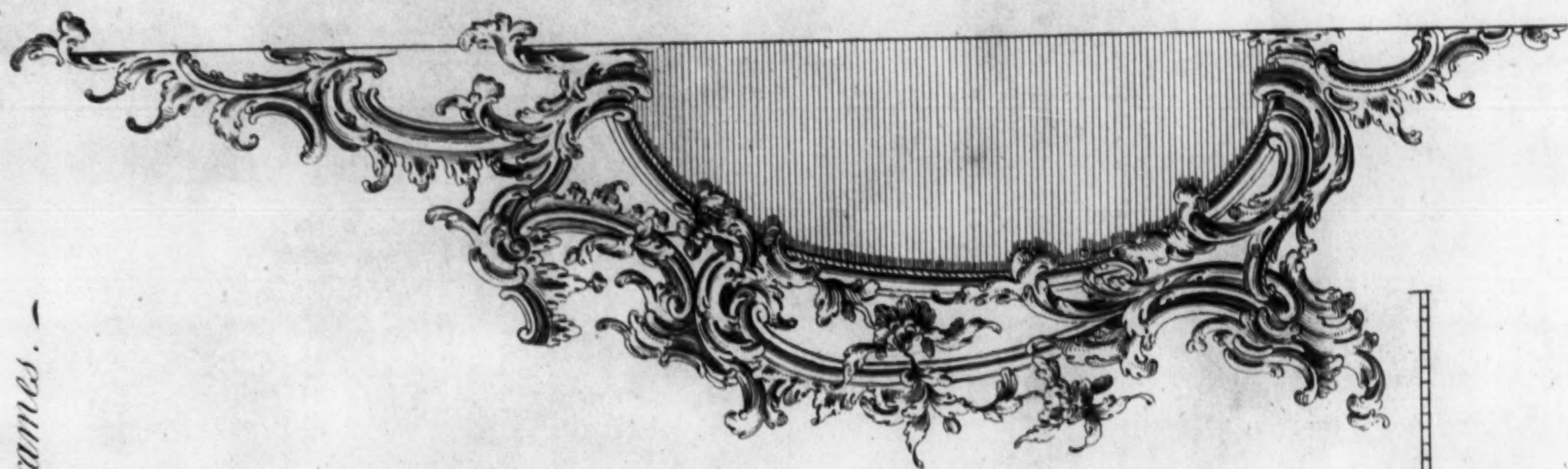
J. Chippendale inv. & delin.



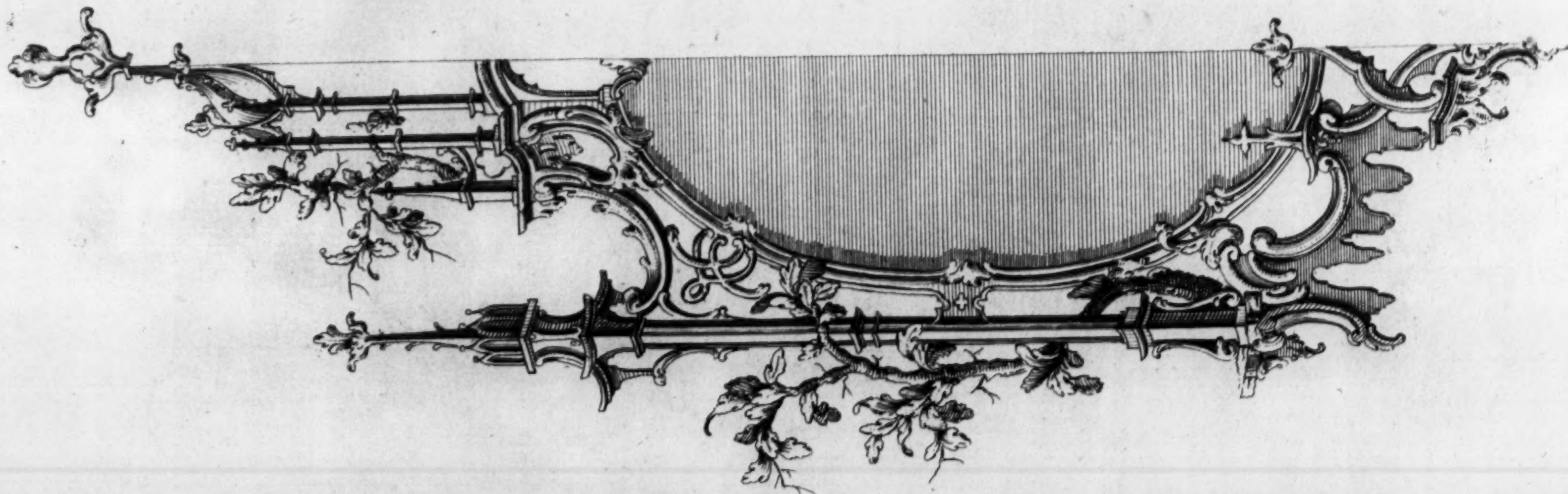
Oval Glass Frames.



Marly sculp.



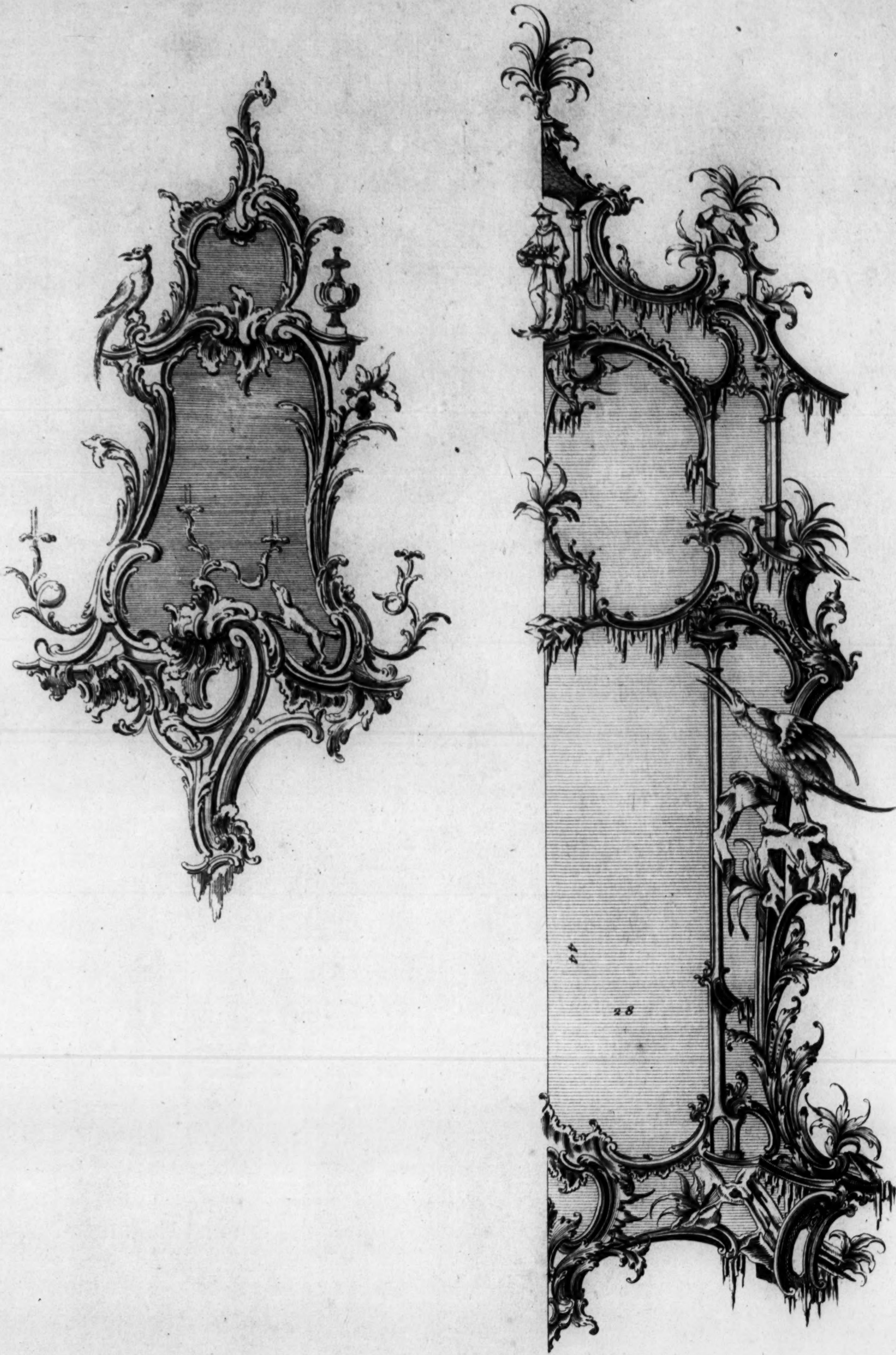
Published according to a list of Parliament 1760.

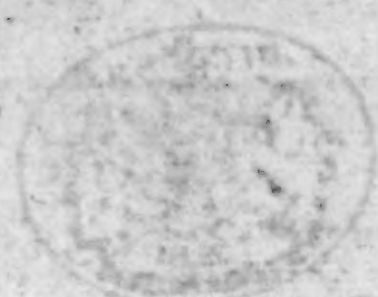


Whole inv. et albin.



Pier Glass Frame.





A Pier Glass & Table

N^o CLXX



J. Chippendale inv. et delin.

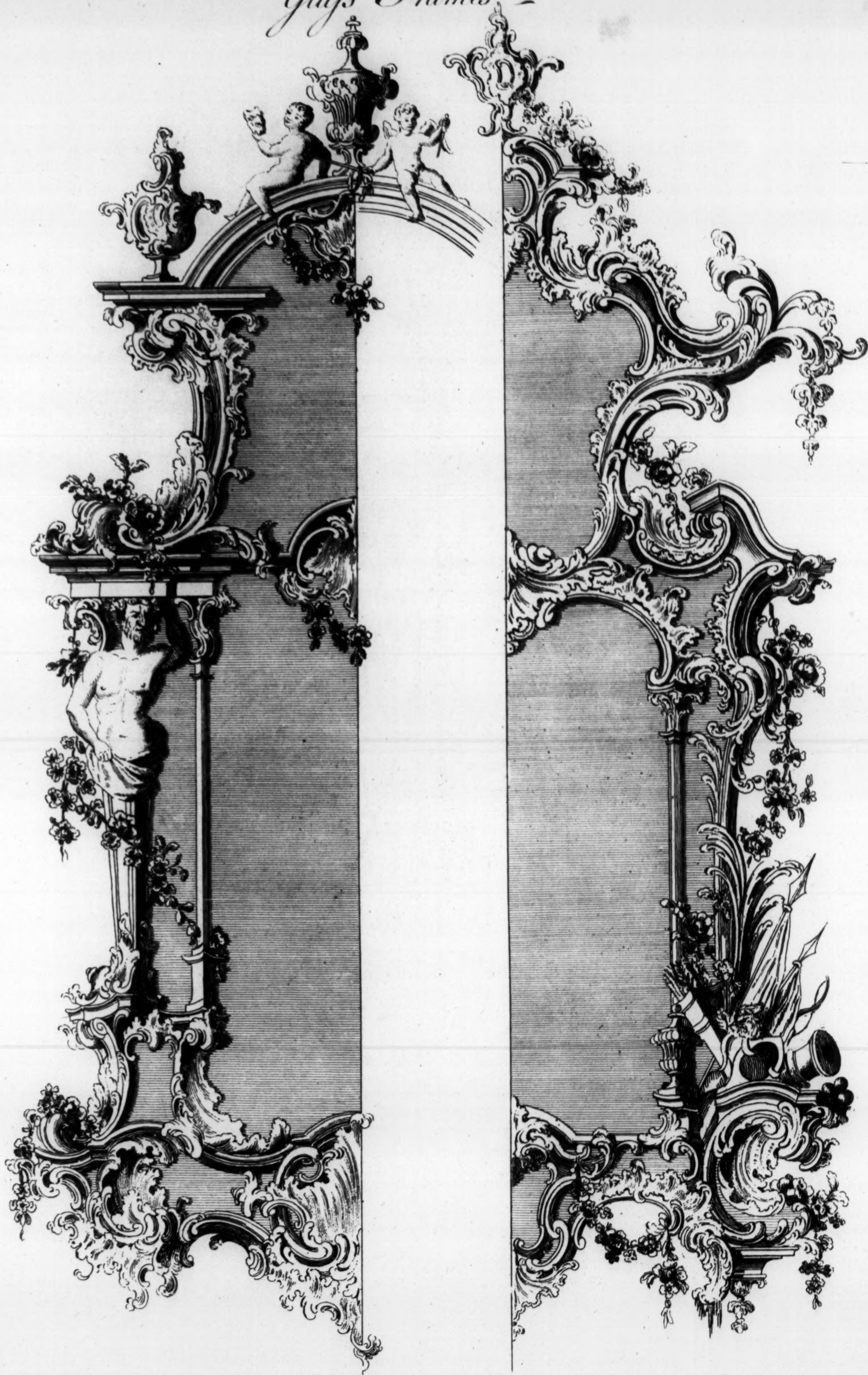
Published according to Act of Parliam^t 1760.

A. C. Lewis Sculp.



Glass Frames

Nº CXXX



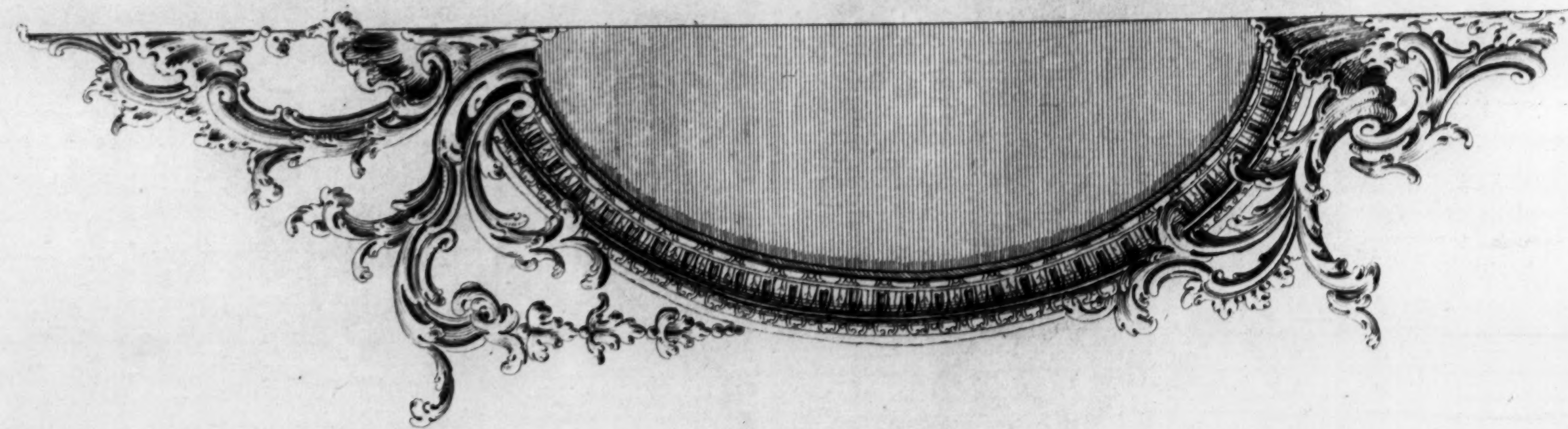
T. Chippendale inv. et delin.

Published according to Act of Parliament 1762.

J. Taylor Sculp.



Glass Frames.



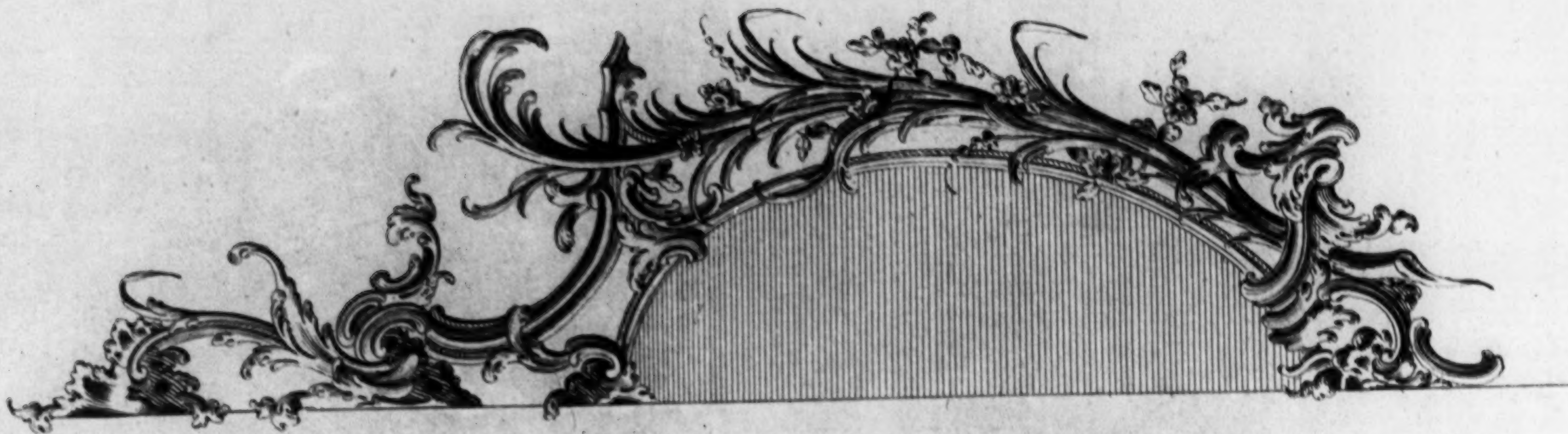
J. Chippendale invent. et delin.



Published according to Act of Parliament 1760.



W. & A. Smith del.

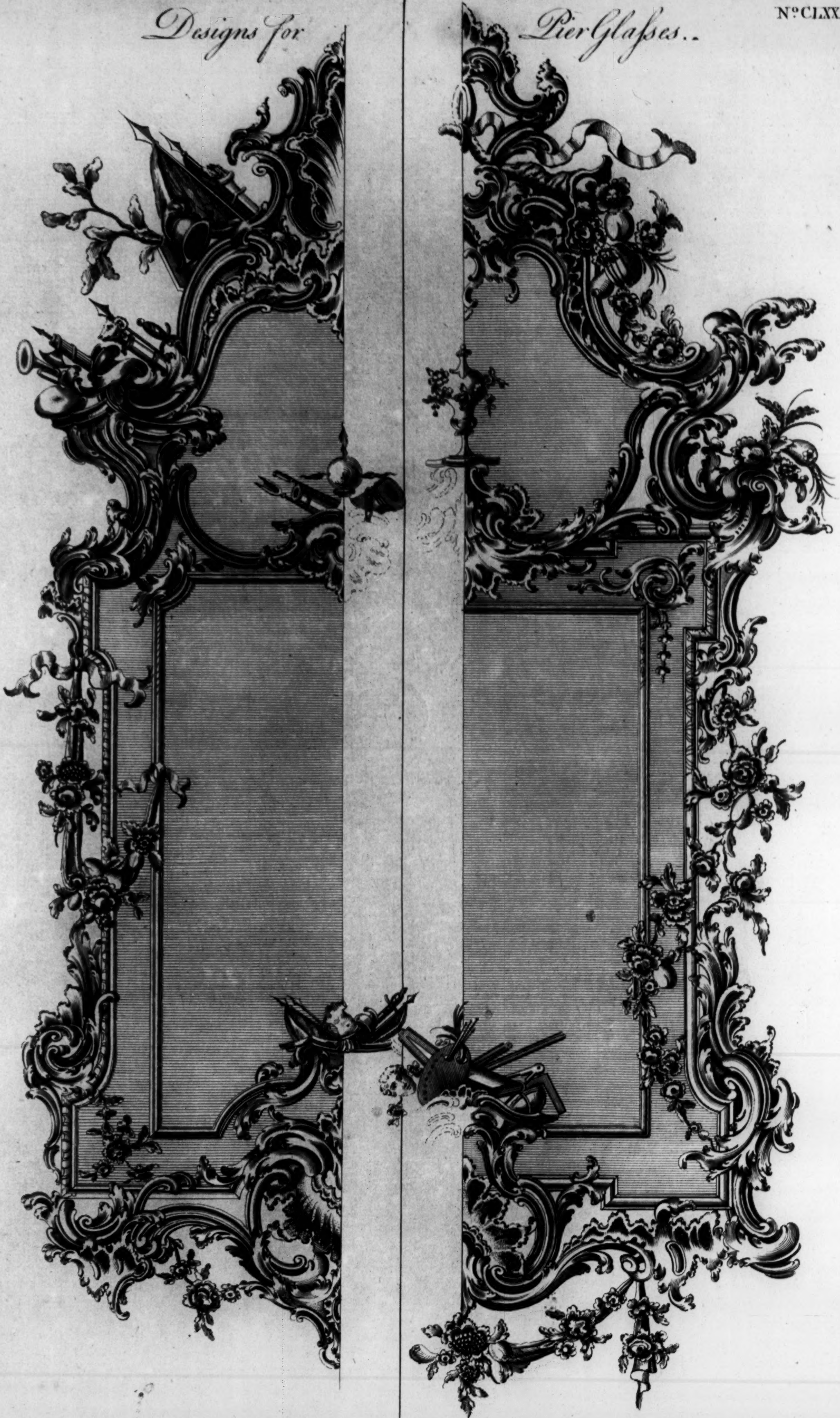




Designs for

Pier Glasses..

N^o CLXXIII.



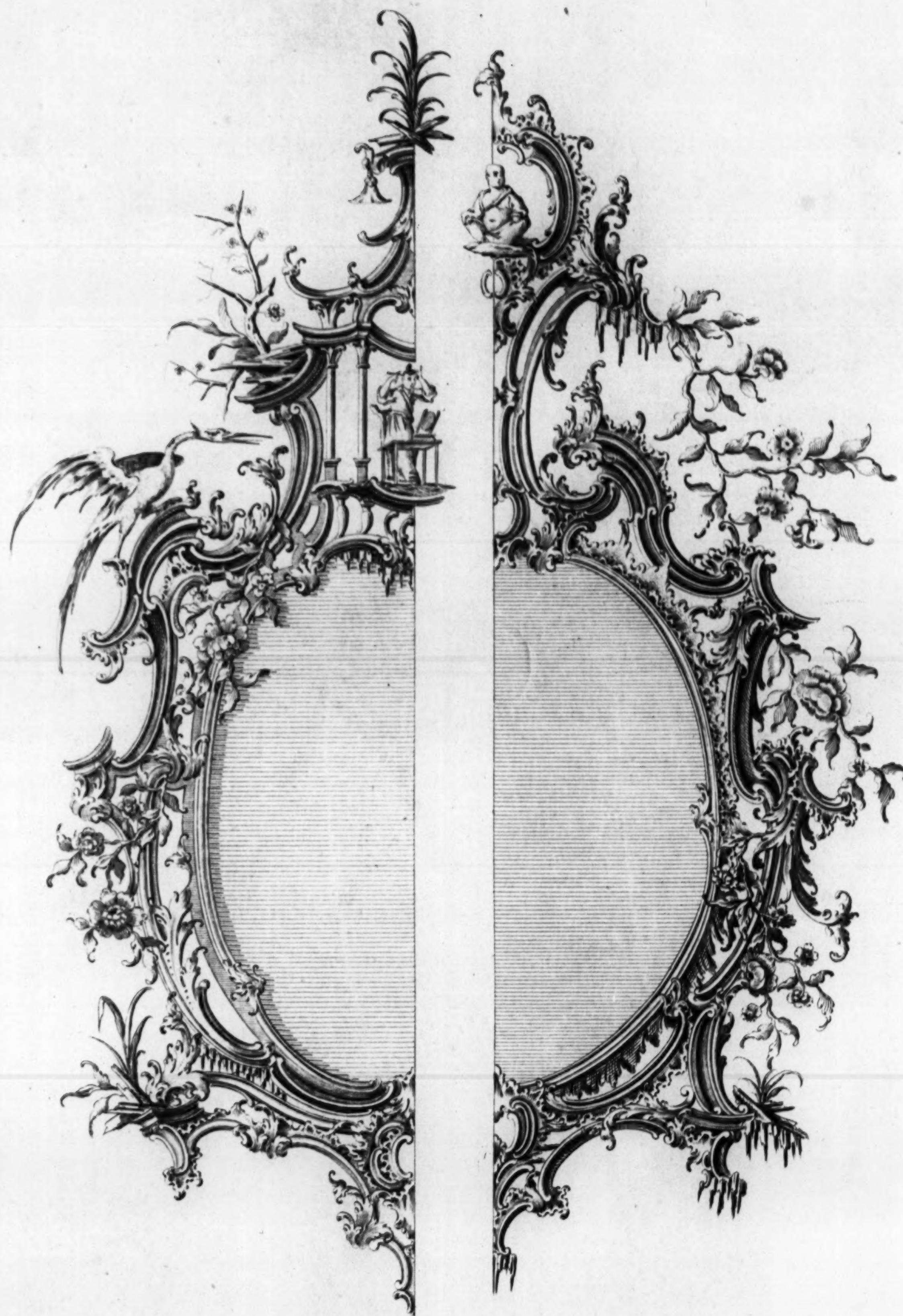
T. Chippendale inv. et delin.

Published according to Act of Parliam^t. 1761.

W. Foster Sculp.

N^o C LXXIV.

Pier Glass Frames



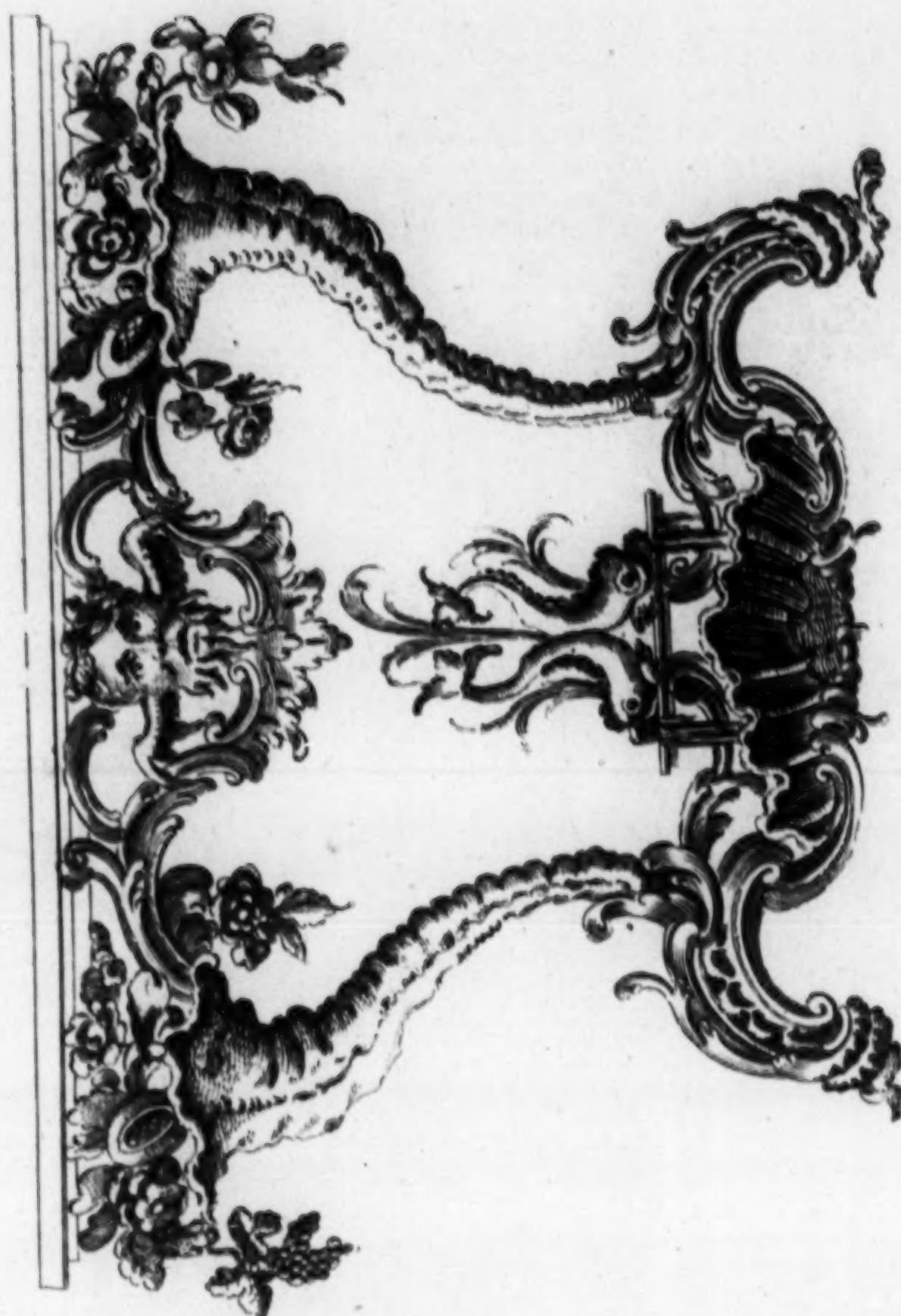
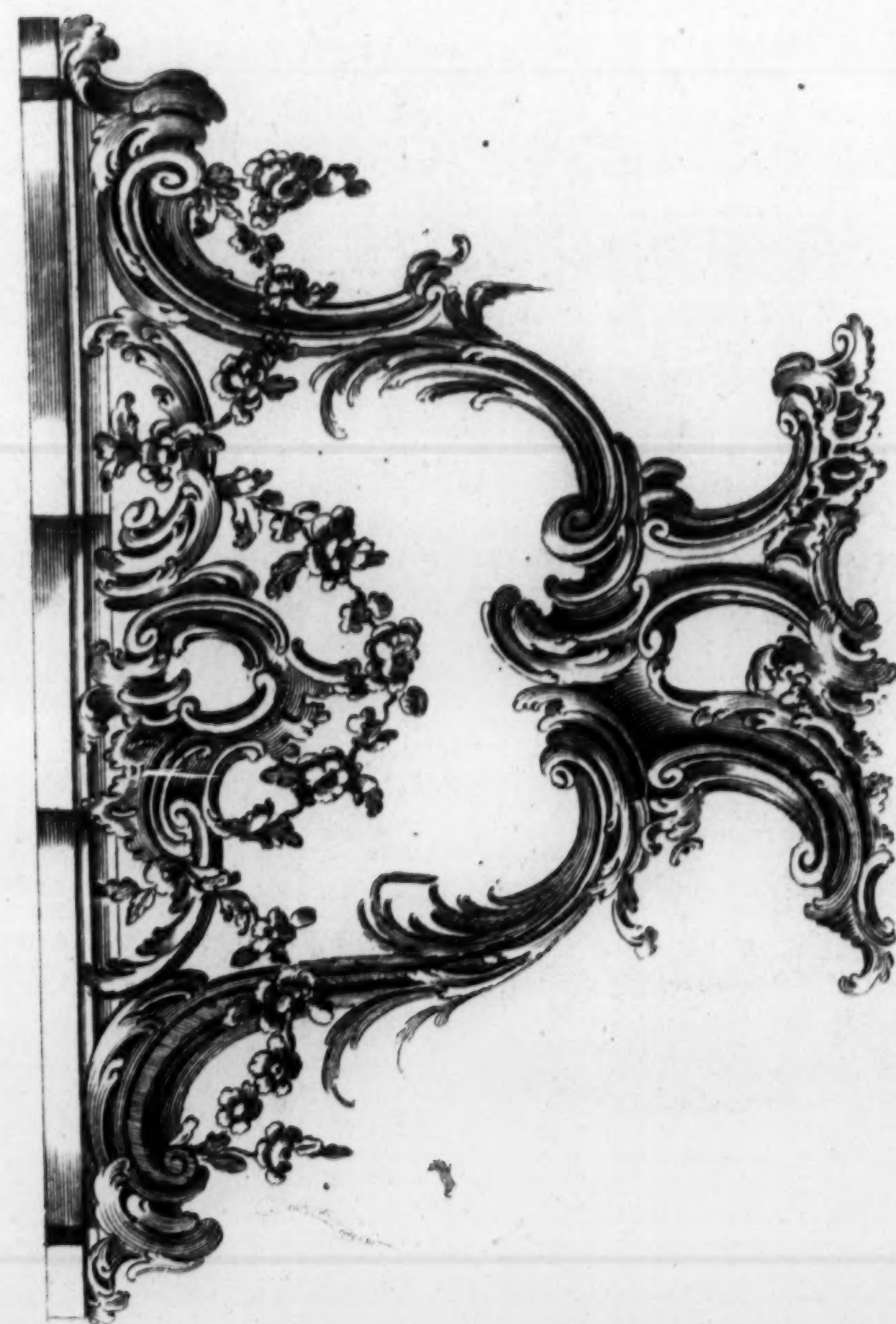
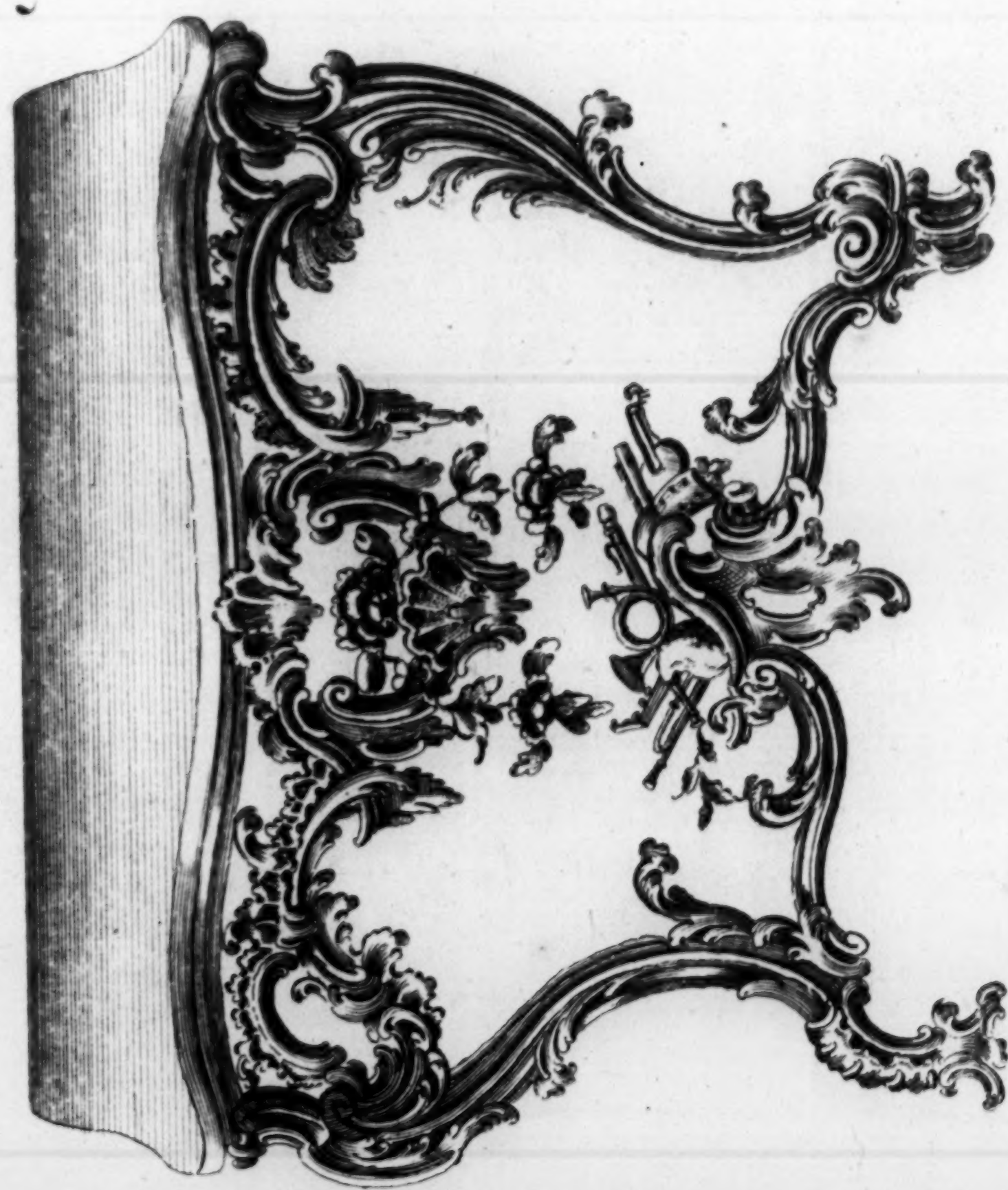
J. Chippendale inv^t et del.

Published according to Act of Parliament

M. D. Dwyer Sculp.



Frames for Marble Slabs.



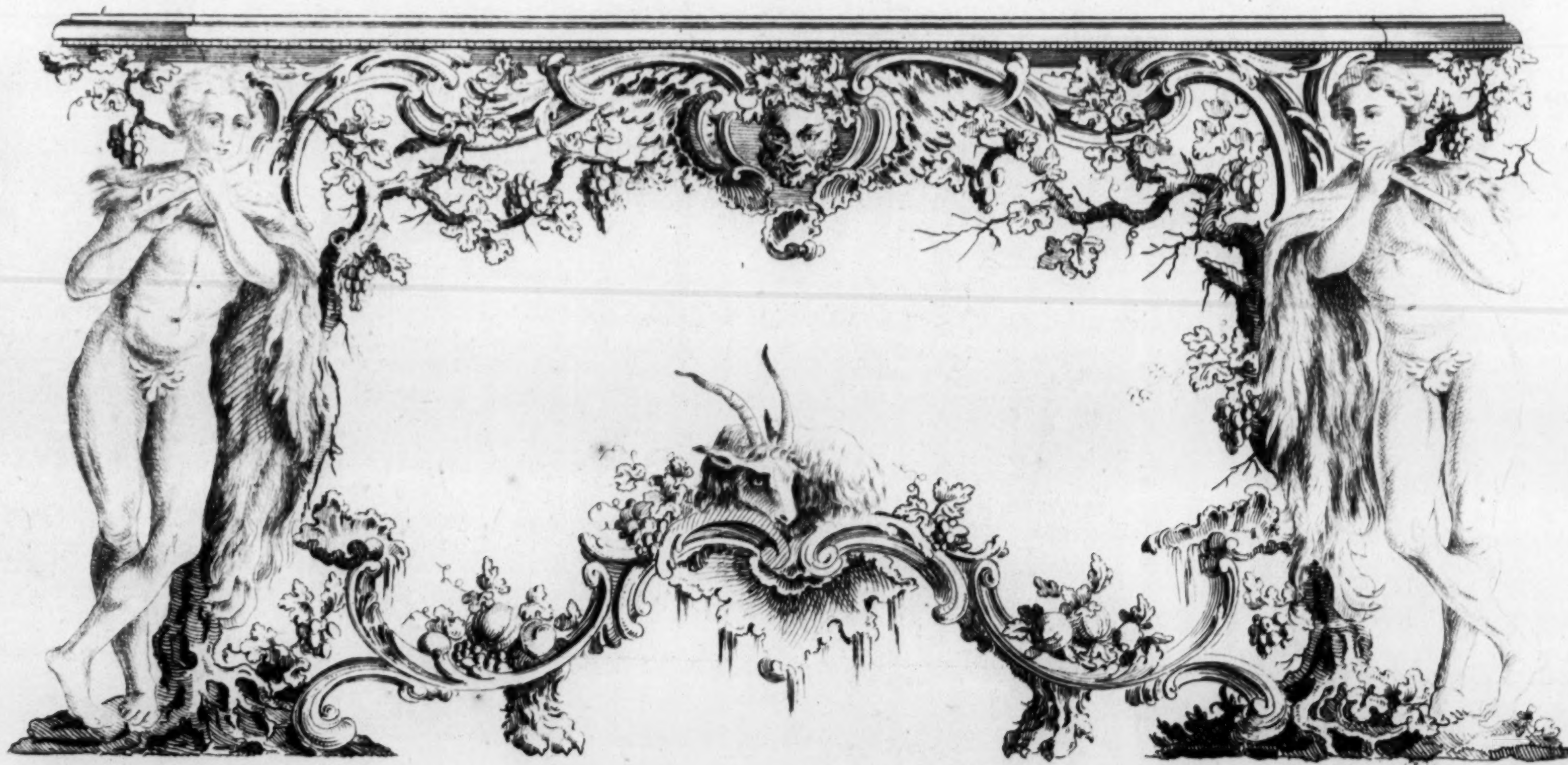
Chippendale inv. et delin.

Published according to Act of Parliament 1760.

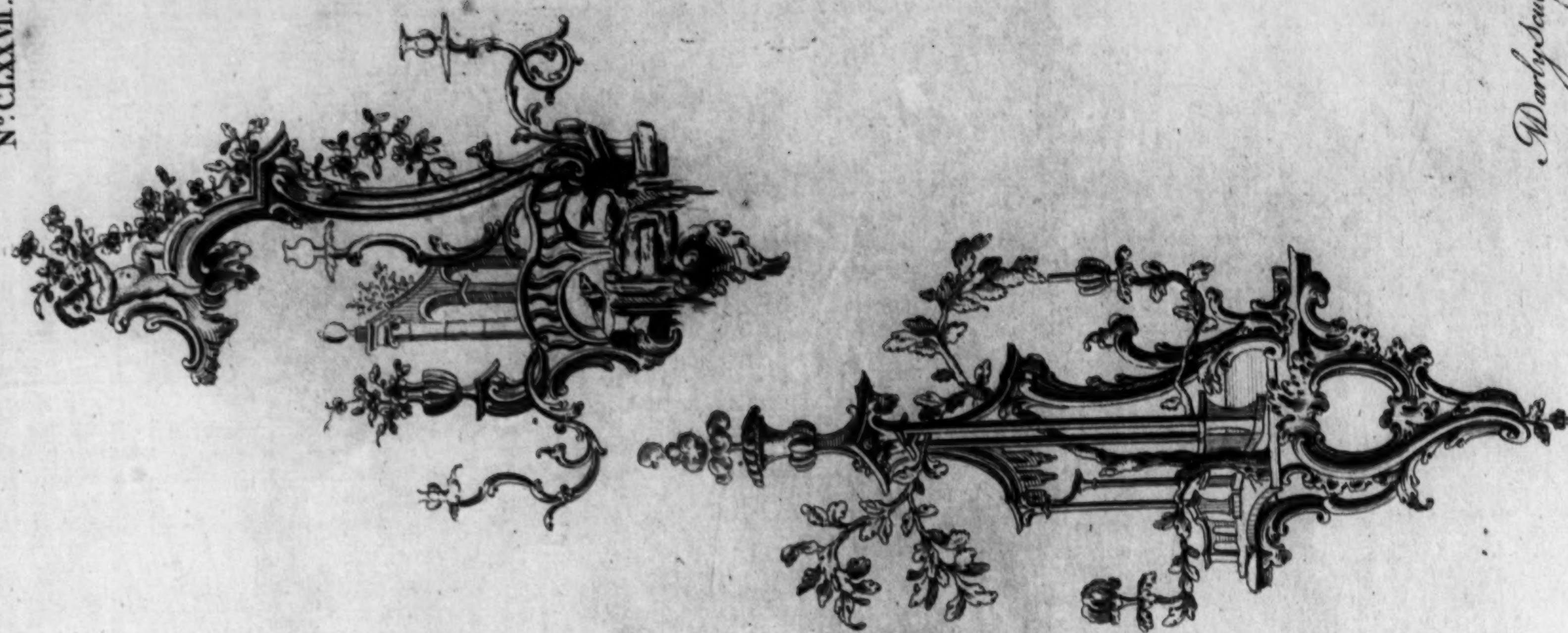
W. Gutter only



Frames for Marble Slabs -

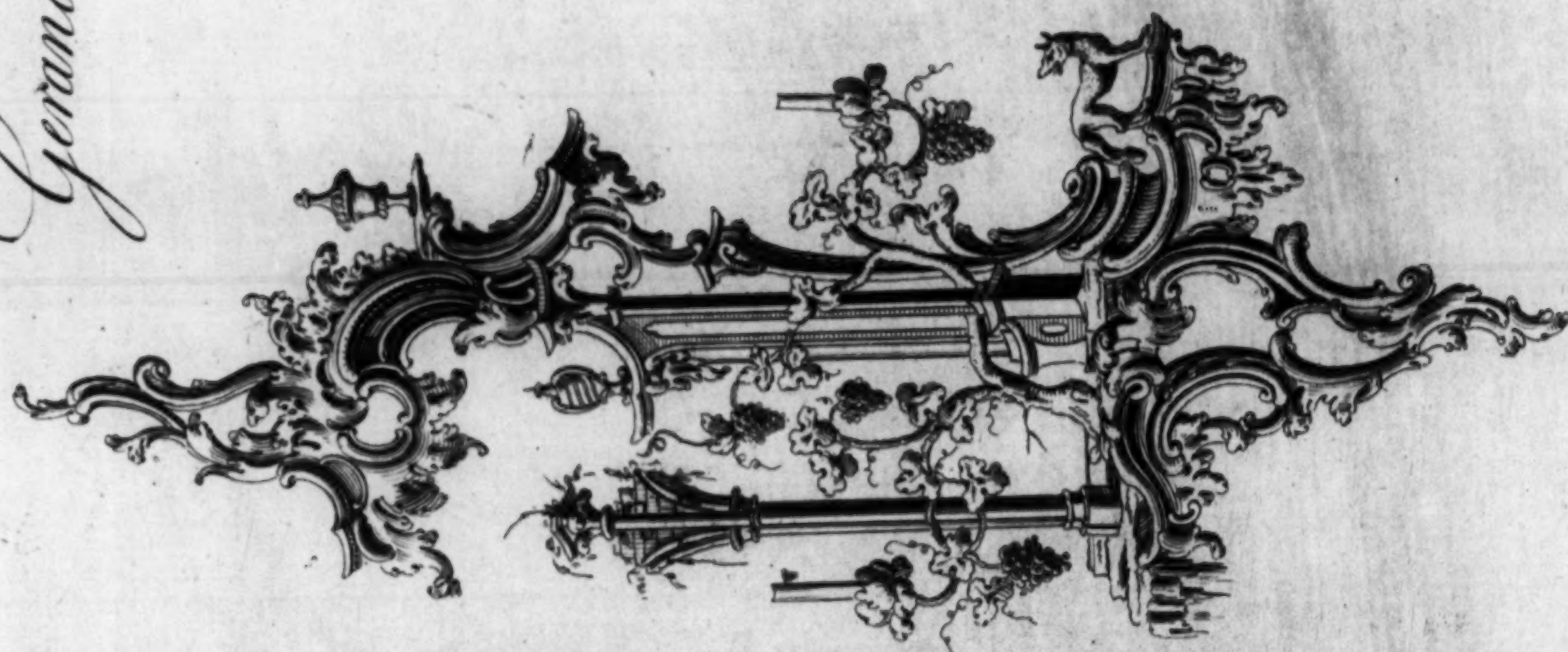




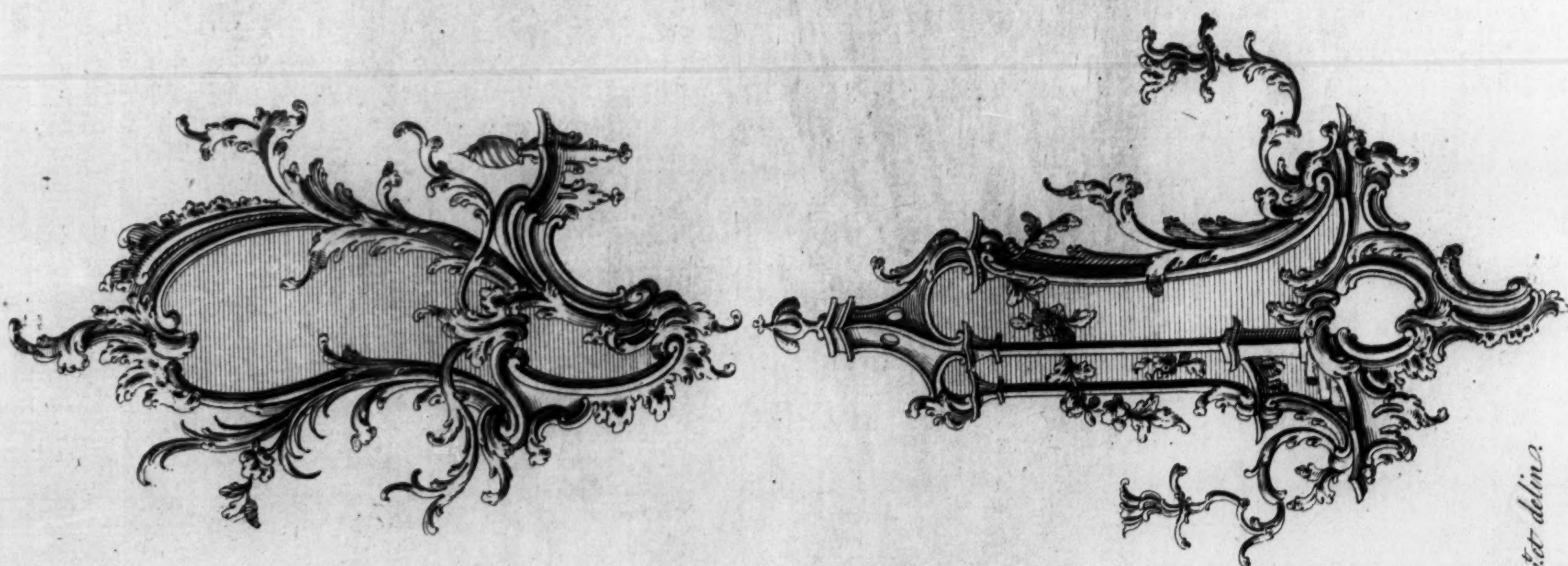


W. D. Schulp.

Gerandoles.

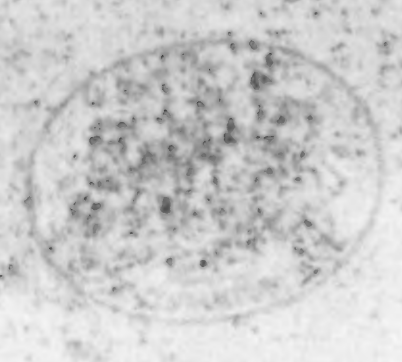
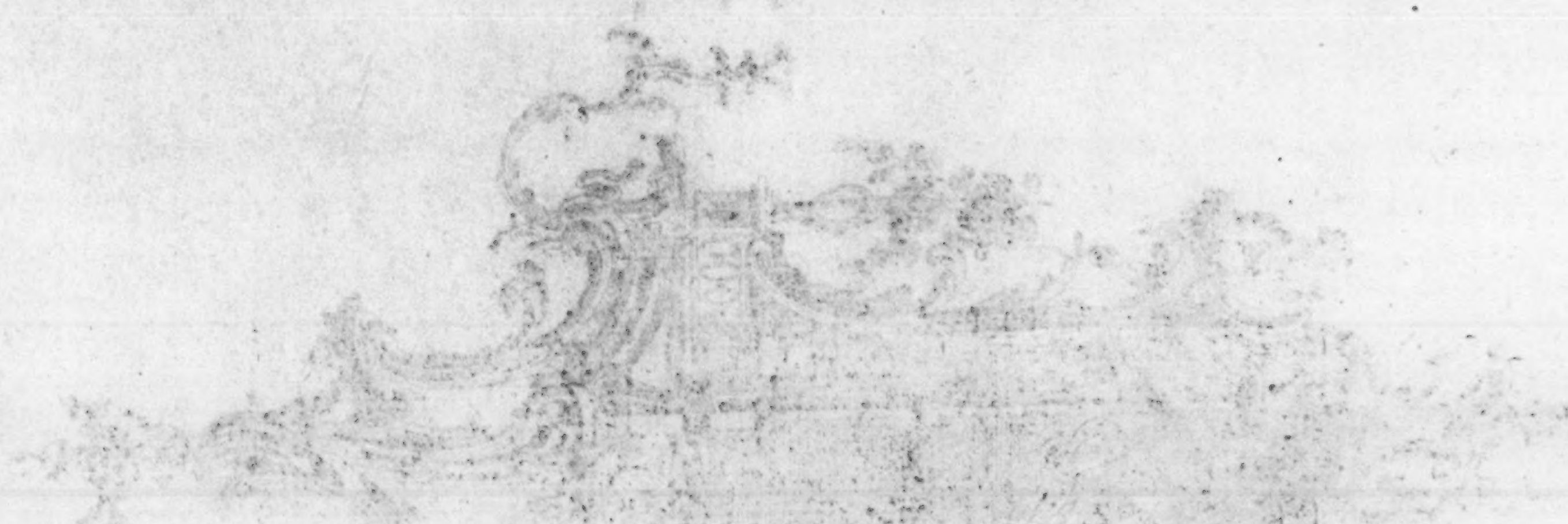


Published according to Act of Parliament 1760.



J. Chippendale inv't delin.

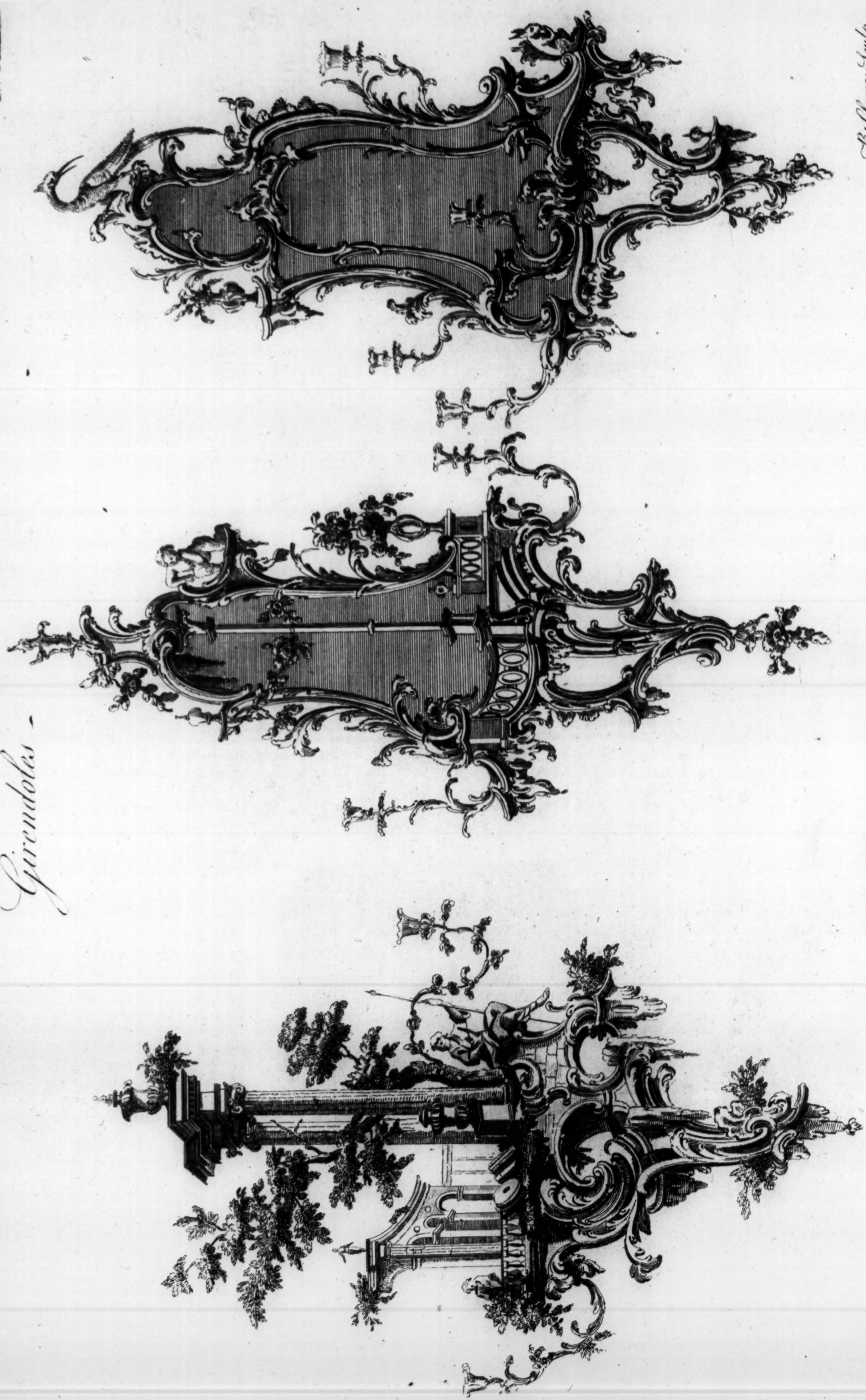
1877



2



Girendoles -



B. Clowes Sculp.

Published according to Act of Parliament 1760.

J. Chippendale inv. et delin.



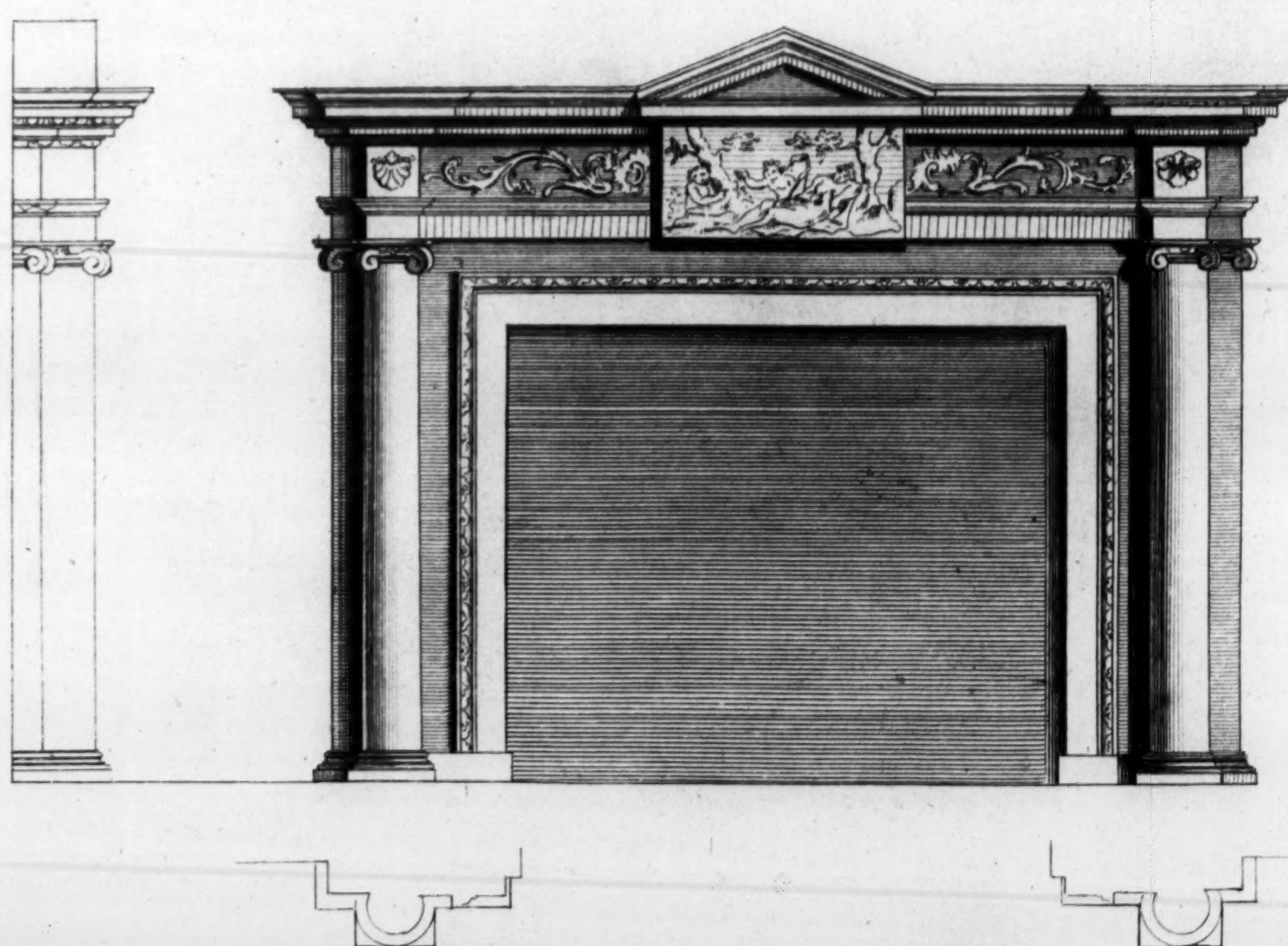
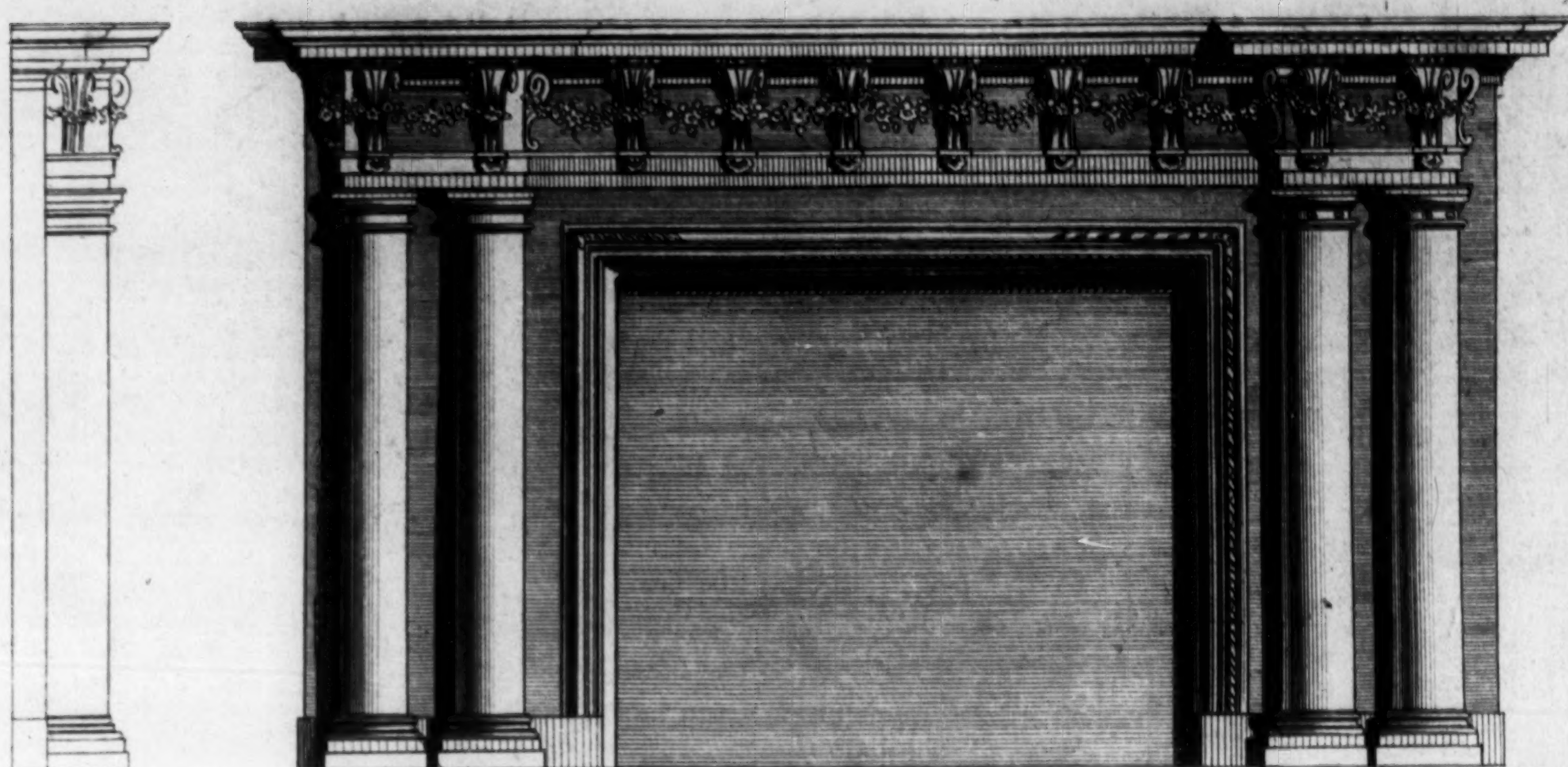
A Design for a Chimney Piece.





Chimney Pieces.

N^o CLXXX.



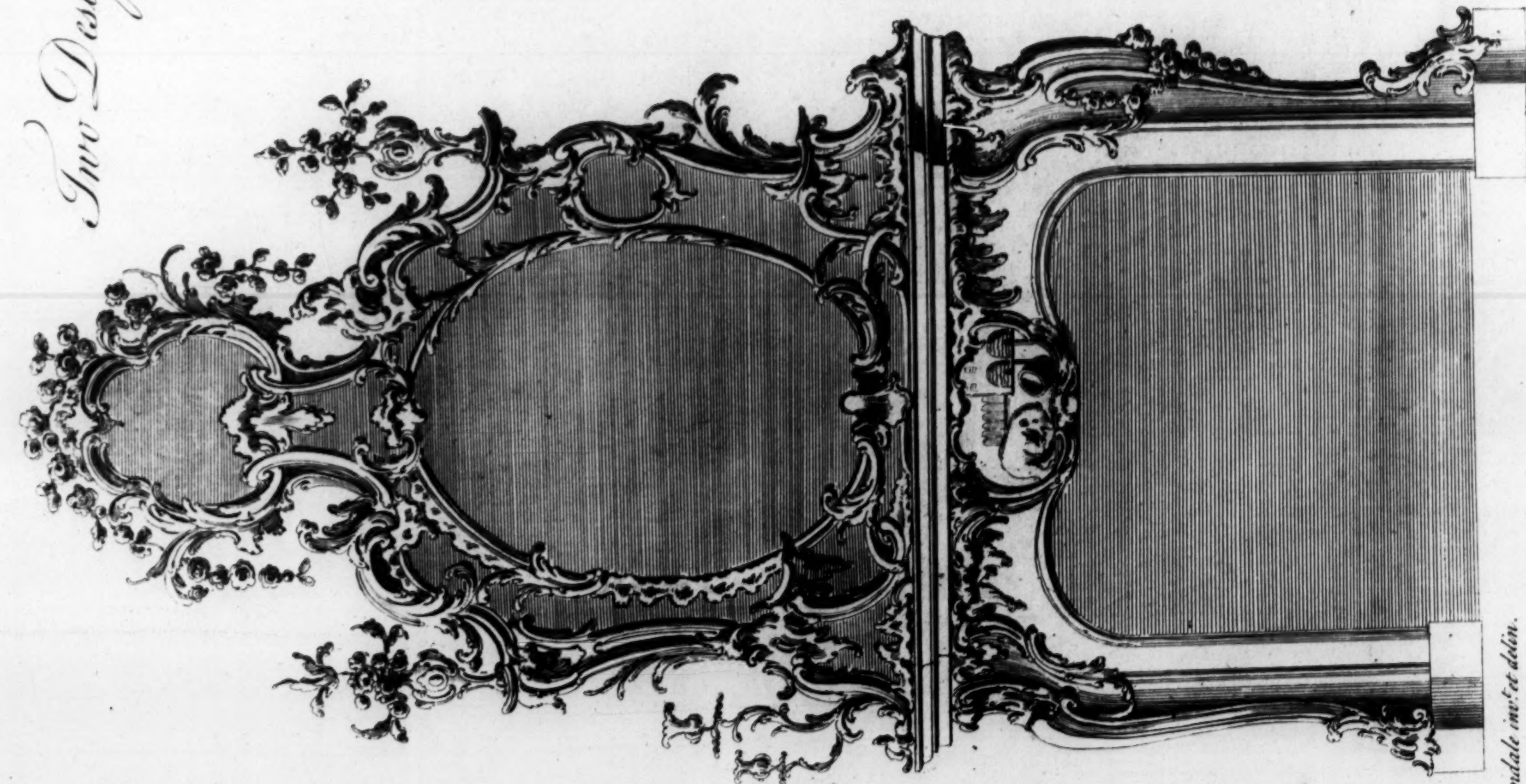
J. Chippendale inv. et delin.

Published according to Act of Parliament 1760.

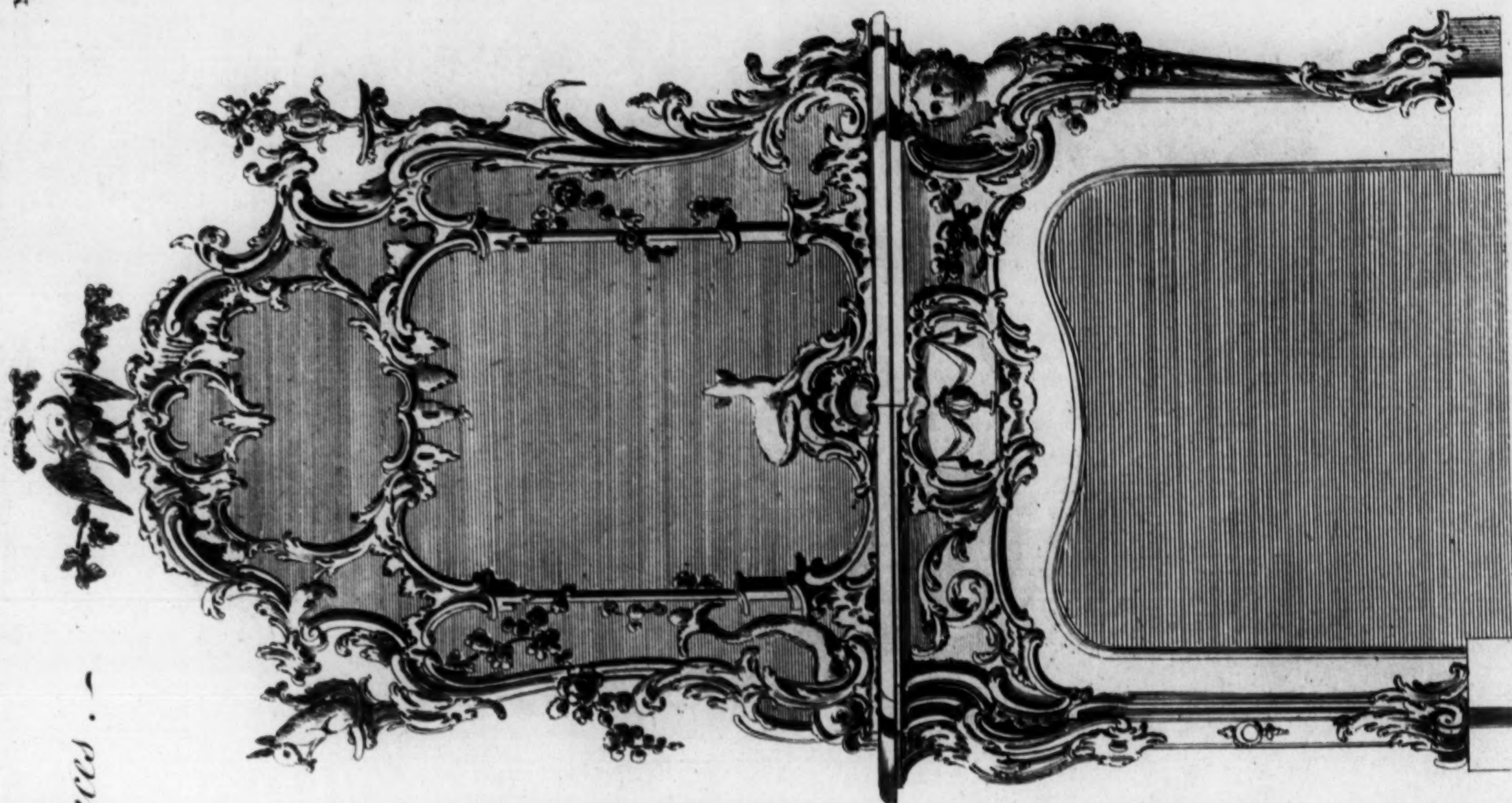
Marly sculp.



Two Designs for Chimney Pieces.



J. Chappendale inv. et delin.



Published according to a list of Parliament. 1761.

B. Kewer sculp.



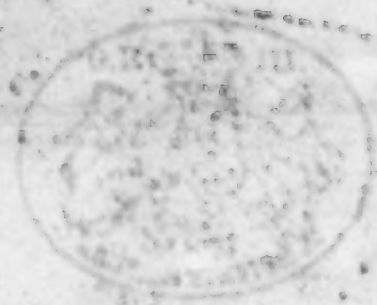
A Design for a Chimney Piece.



J. Chippendale inv. & delin.

Published according to Act of Parliament 1761.

Howes sculp.



Chimney Piece.

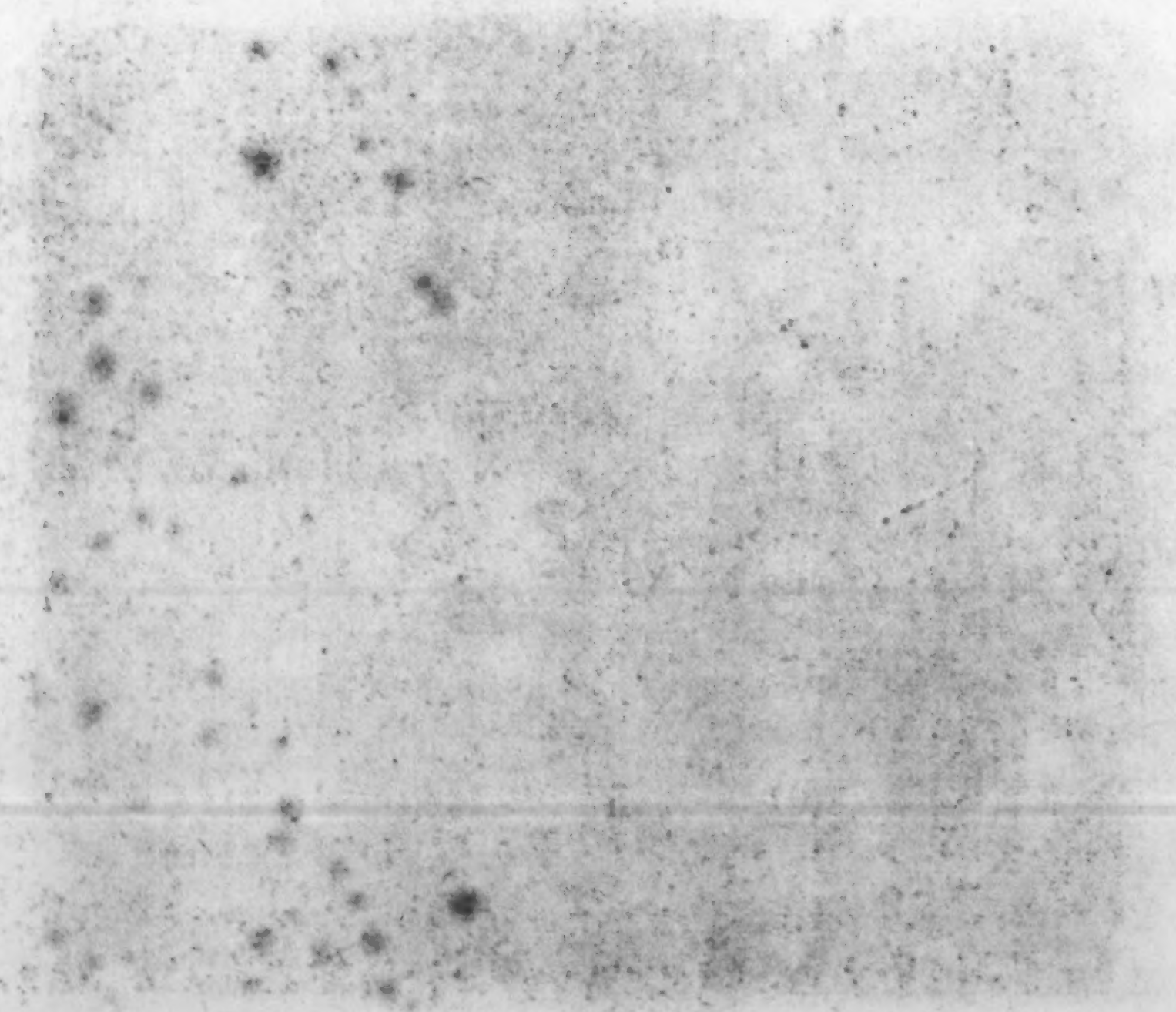
N^o CLXXXIII.



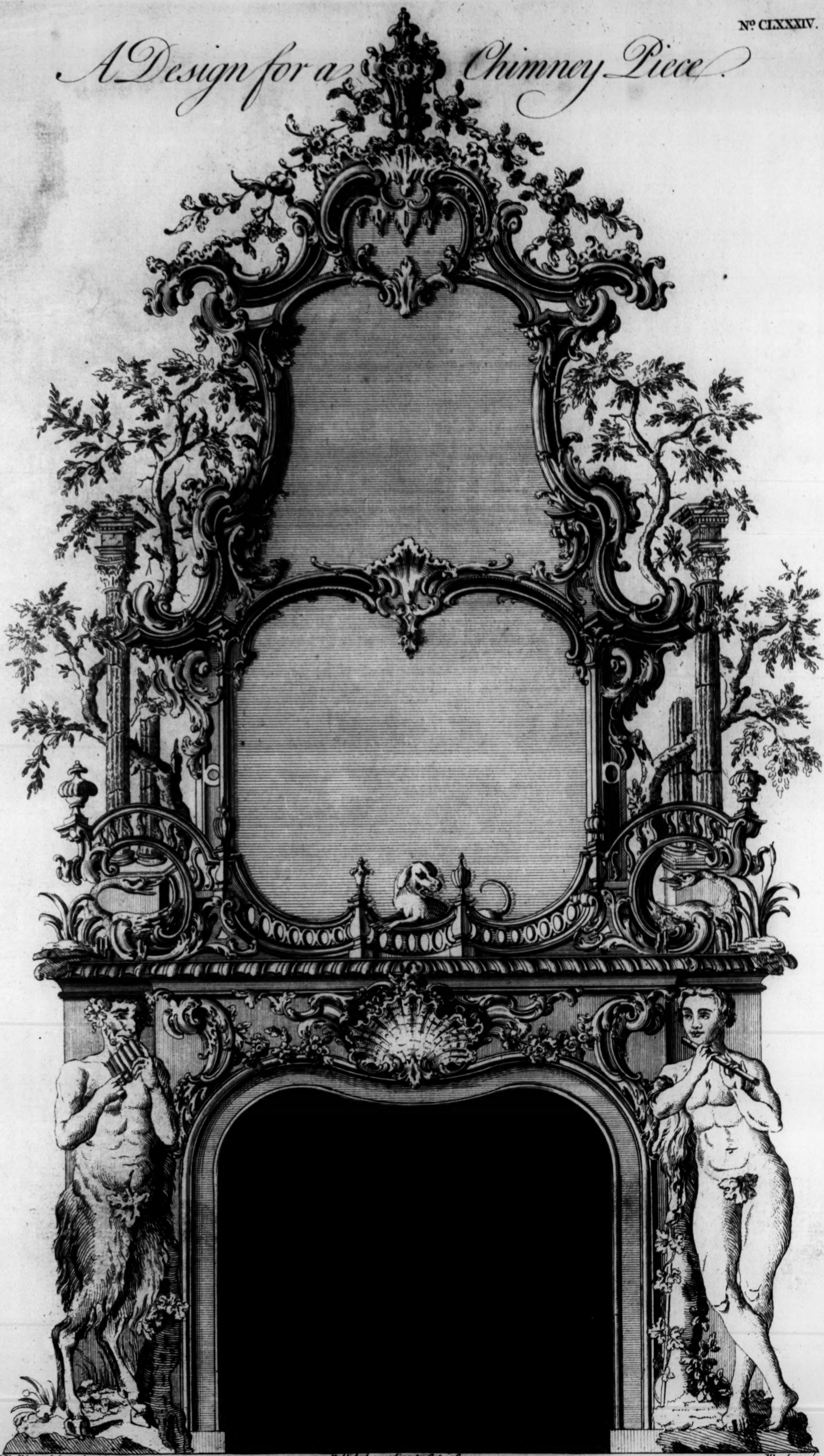
J. Chippendale inv. et delin.

Published according to Act of Parliament 1781.

W. Foster sculp.

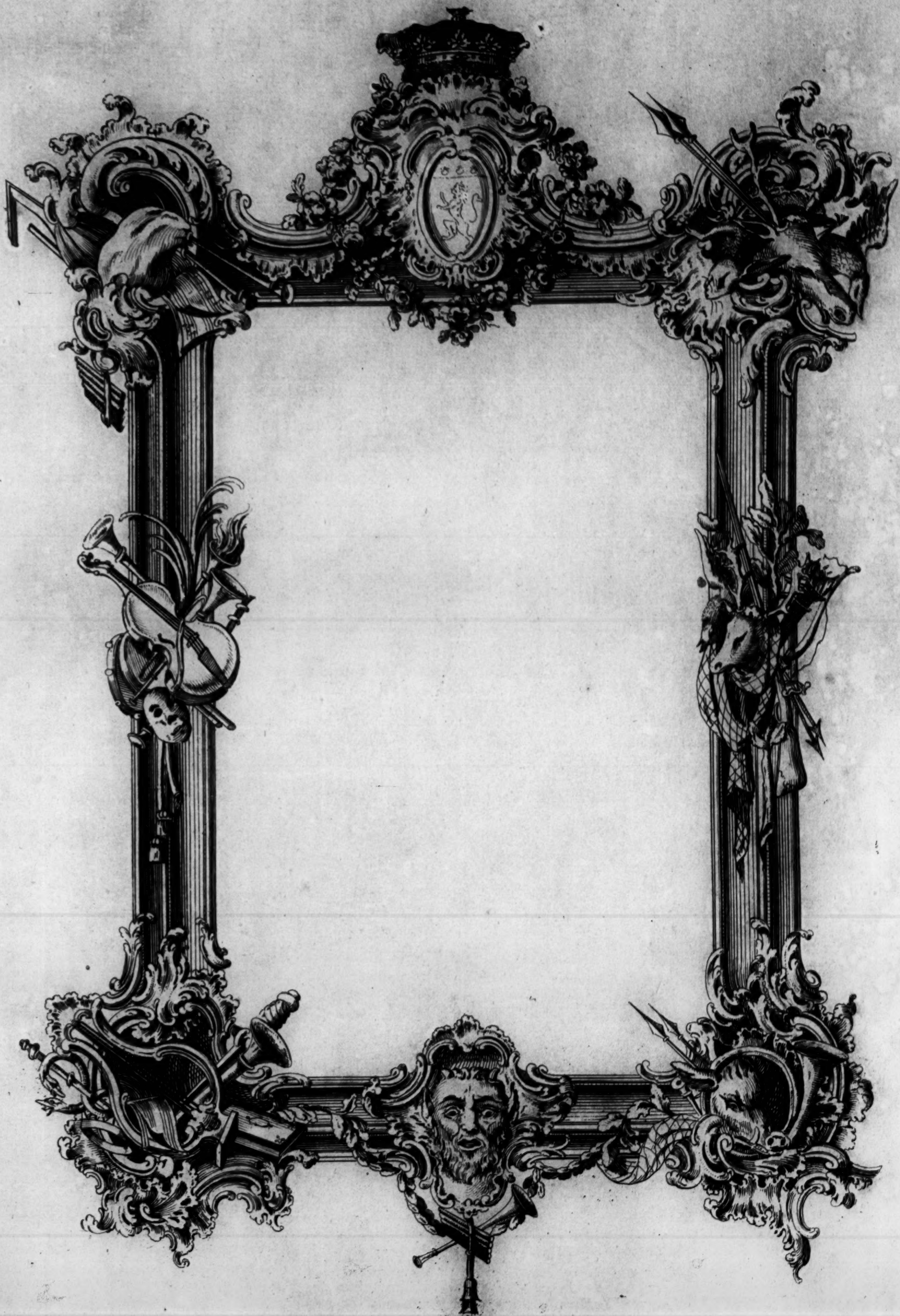


A Design for a Chimney Piece





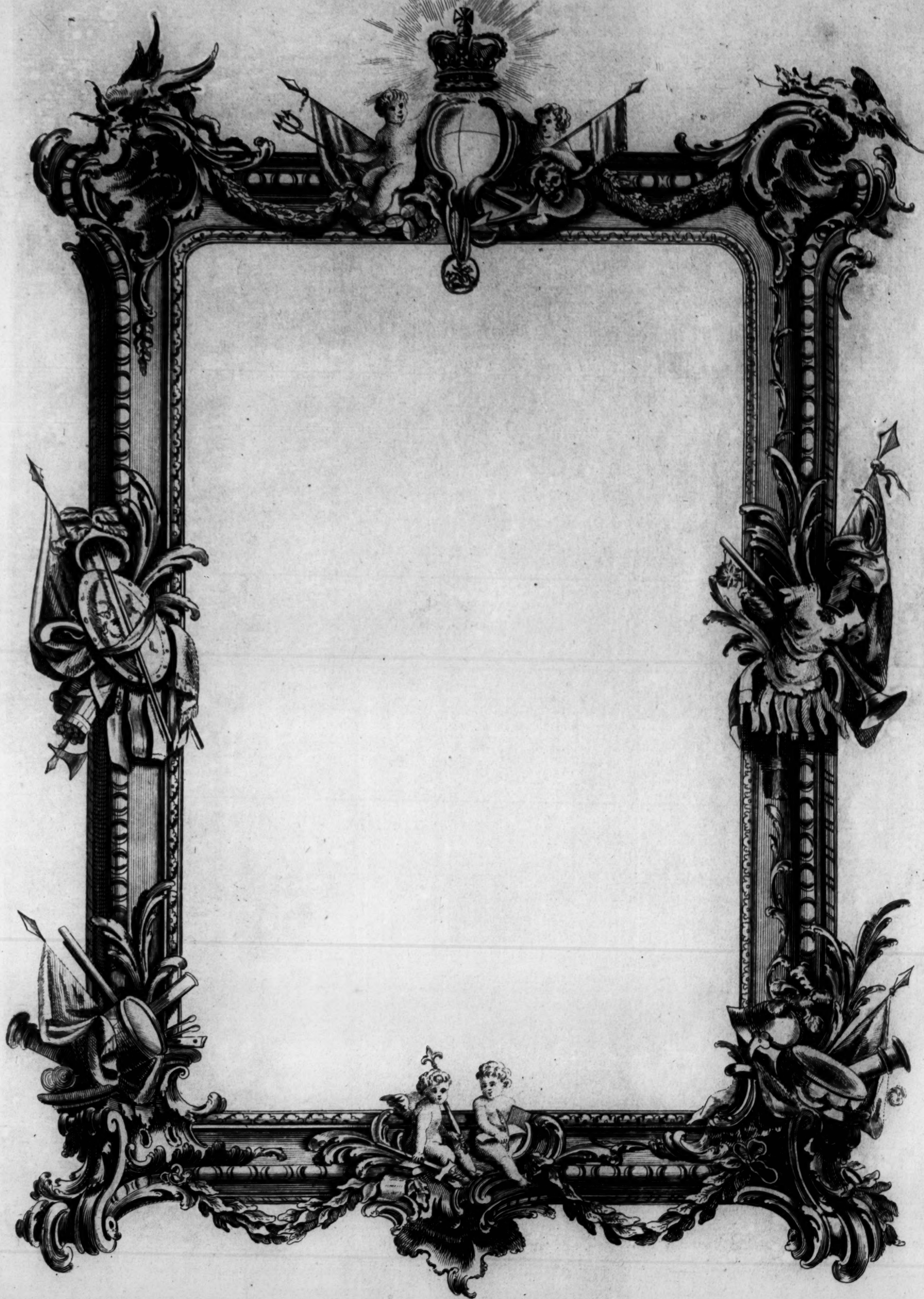
Picture Frame.





Picture Frames.

Nº CLXXXVI.



J. Chippendale inv. et delin.

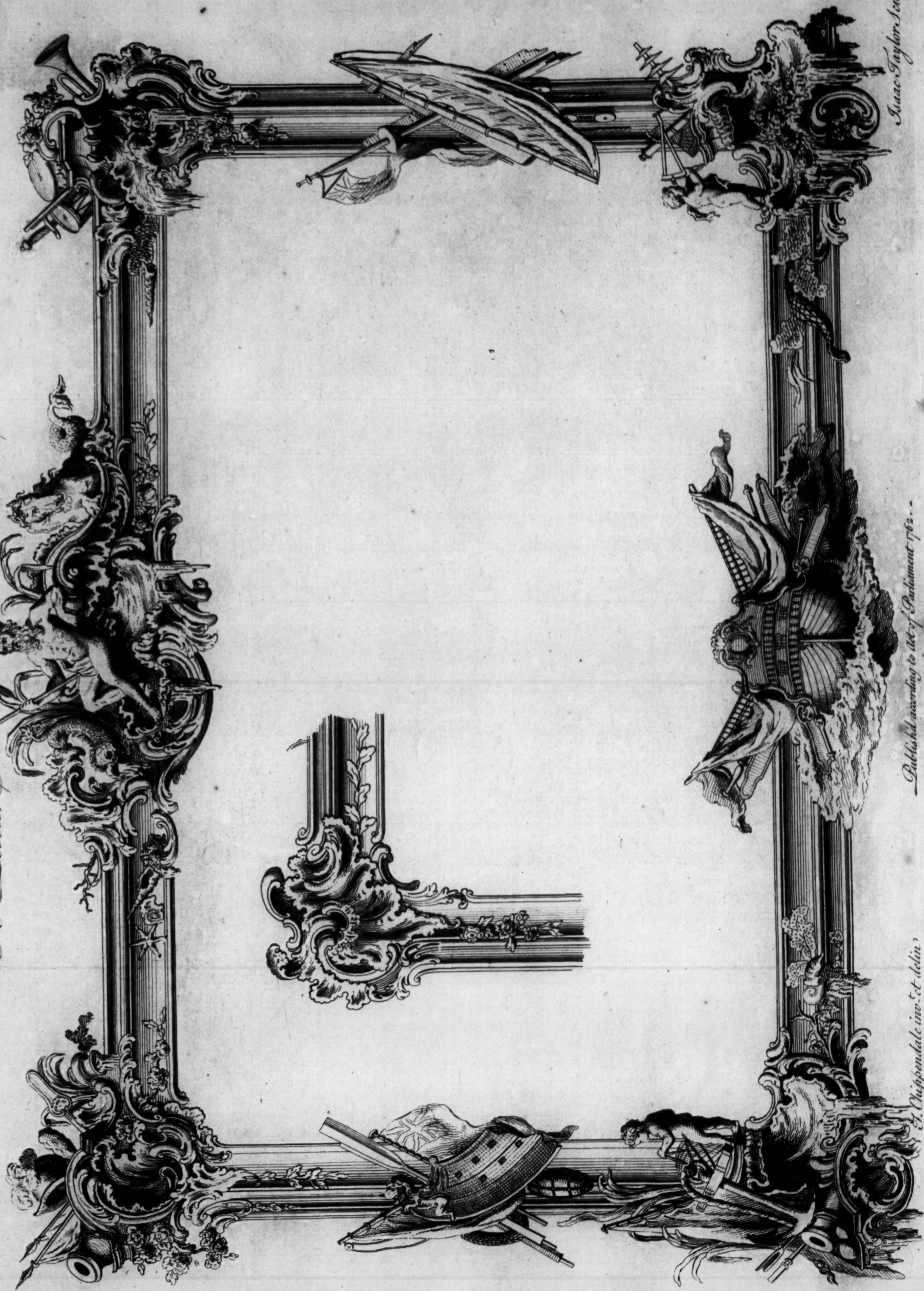
Published according to Act of Parliament 1761.

W. Foster sculp.



*A Picture
Frame*

N° CLXXXVII.



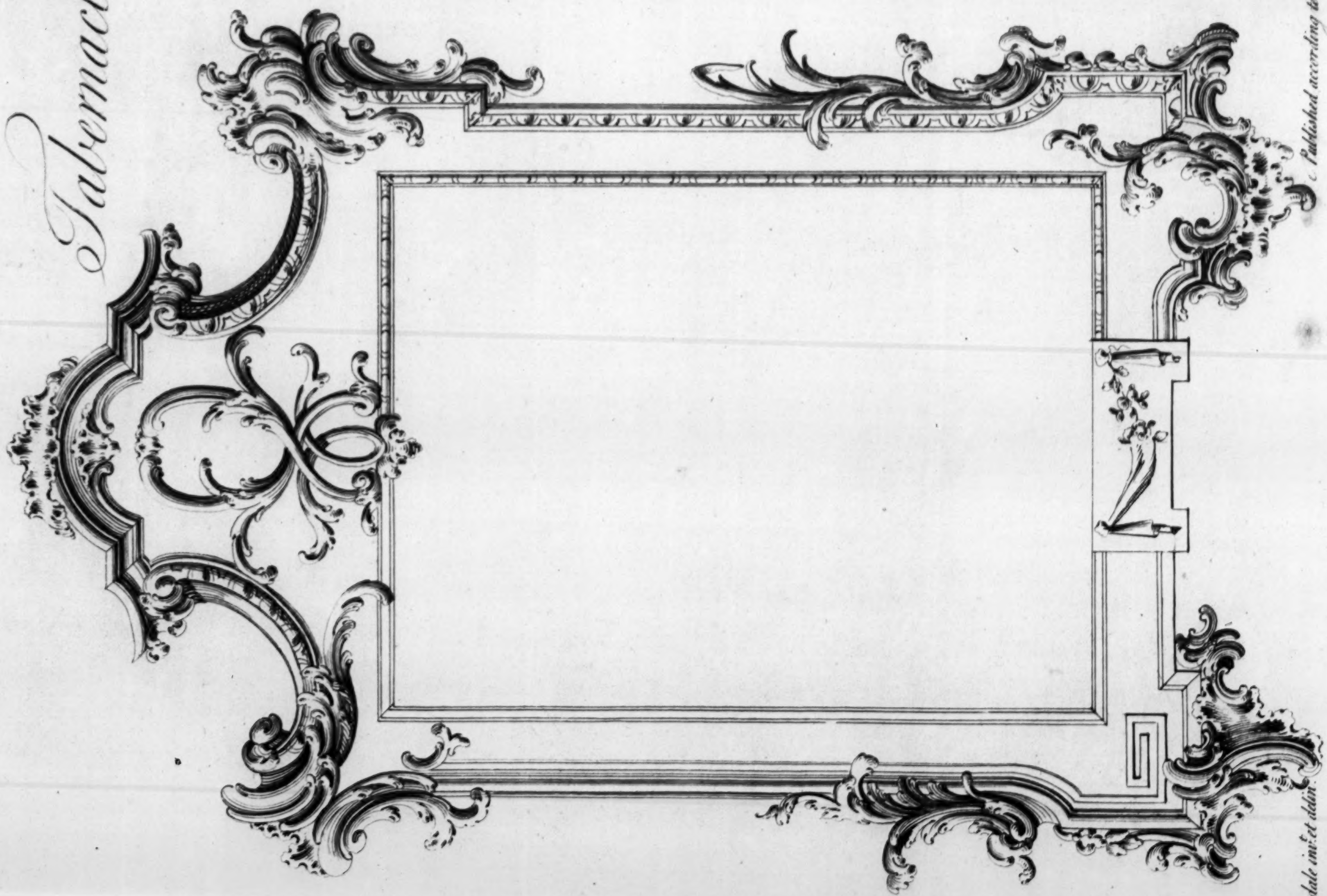
Isaac Taylor Sculp.

Published according to Act of Parliament 1762.

E. Chippendale inv. & delin.

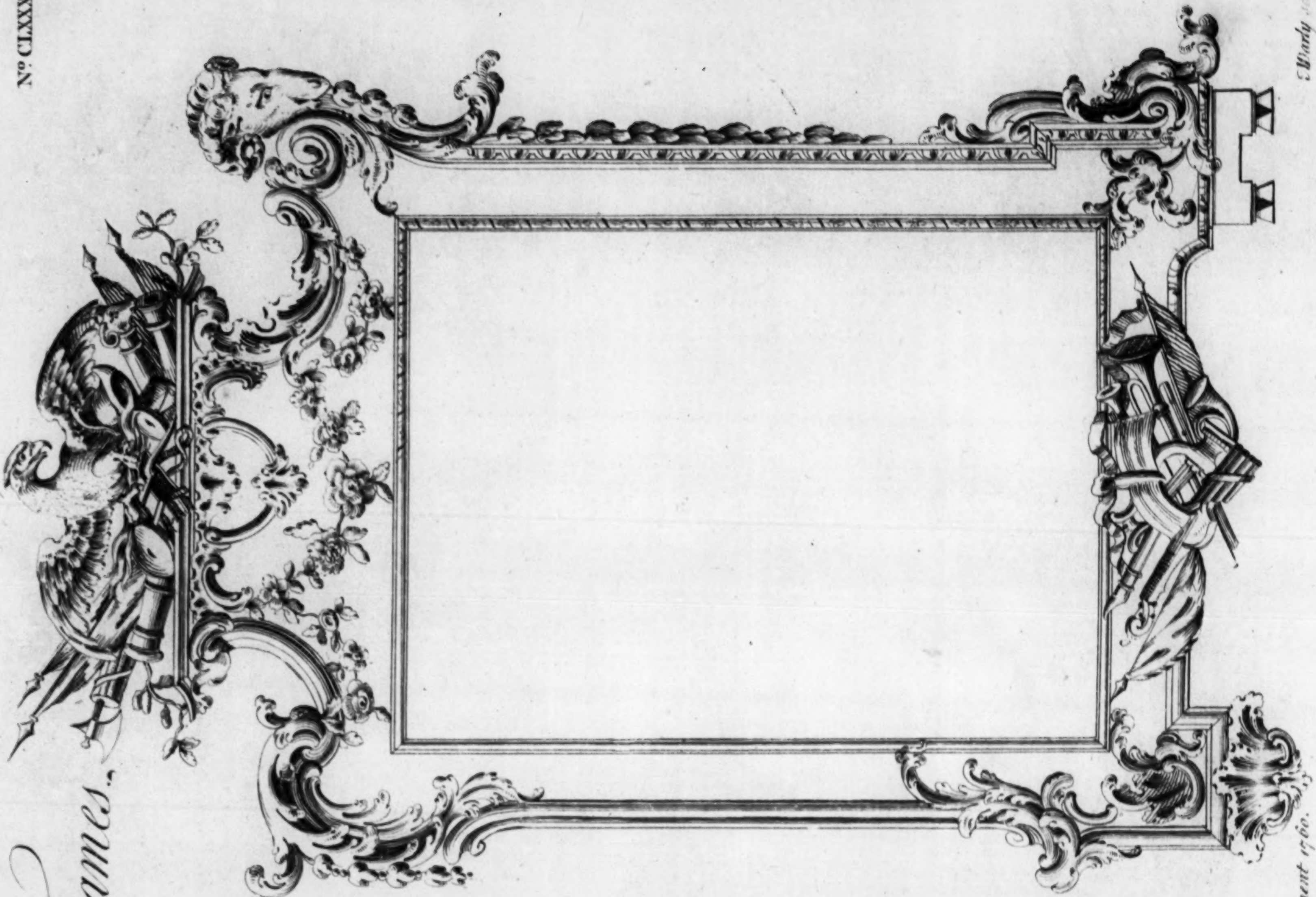


Tavernacle Frames.



W. Chappinade inv. et delin.

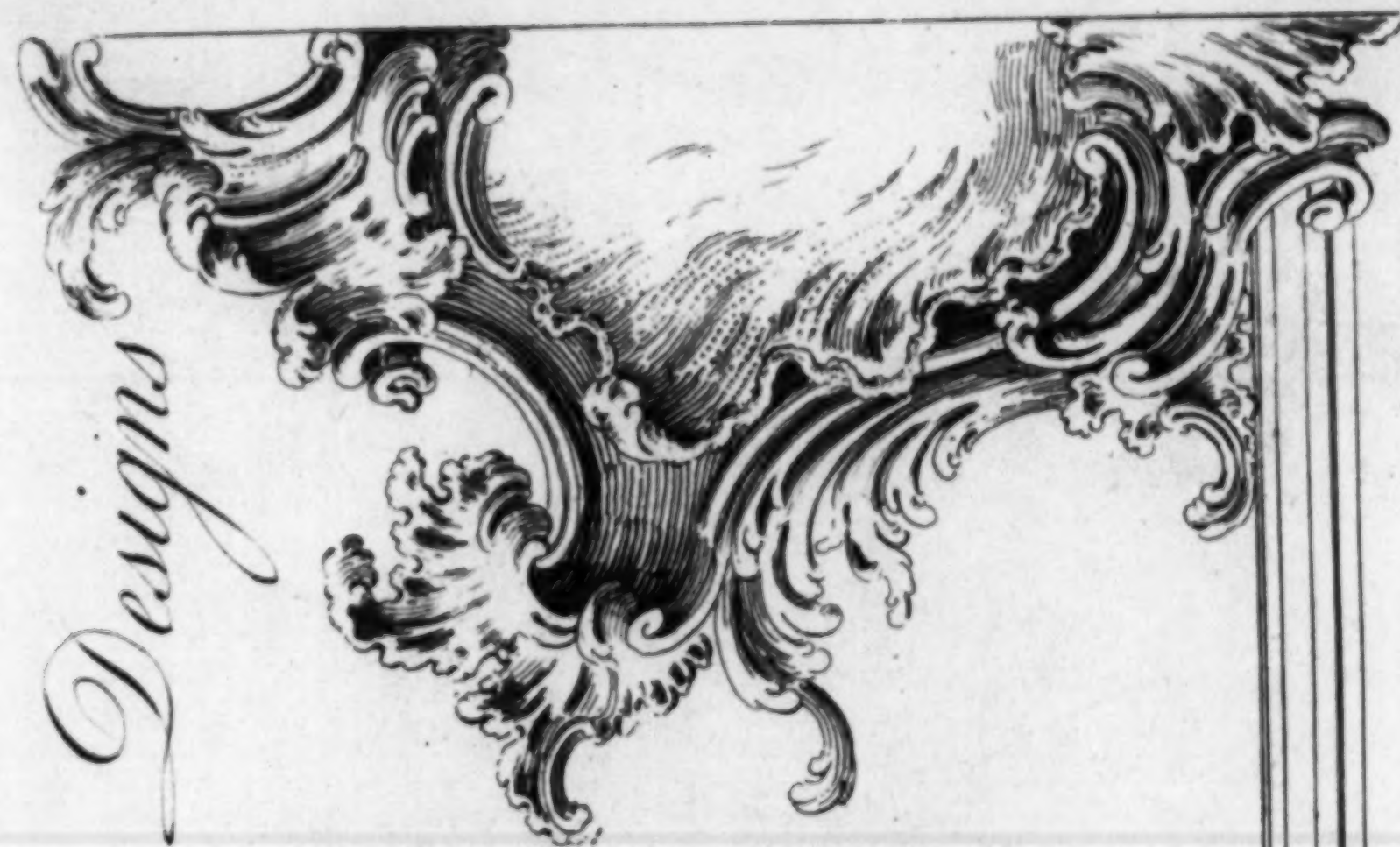
Published according to Act of Parliament 1760.



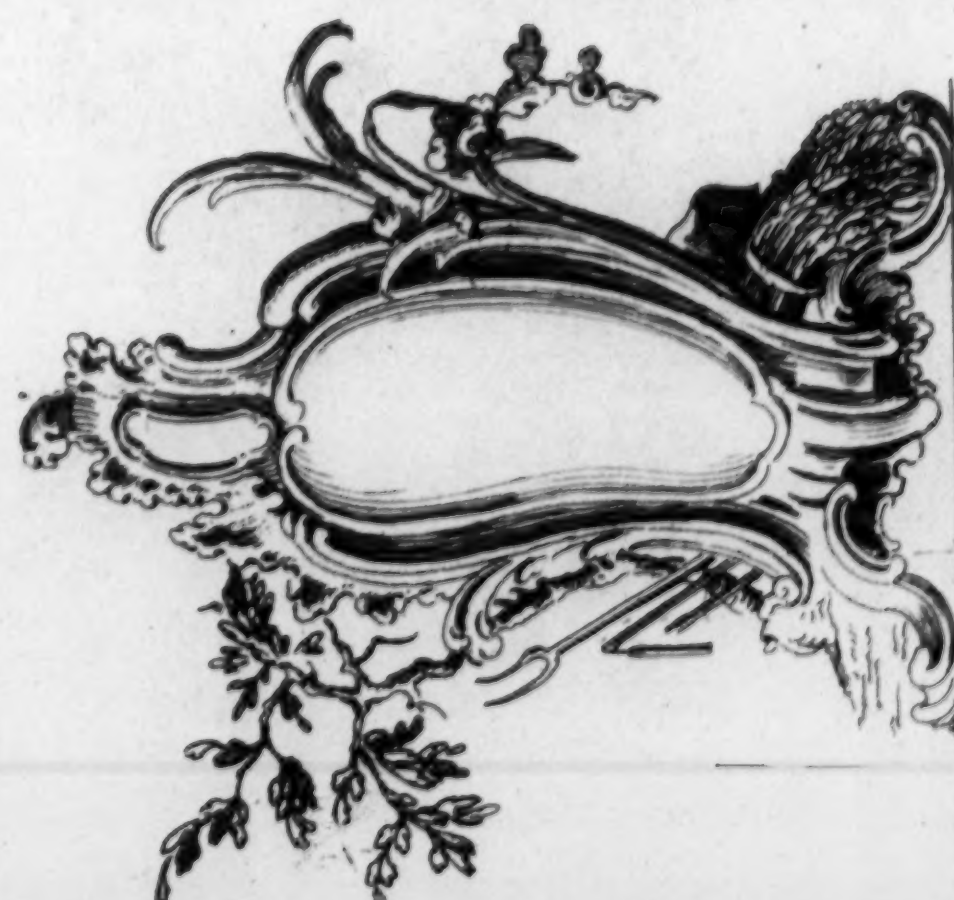
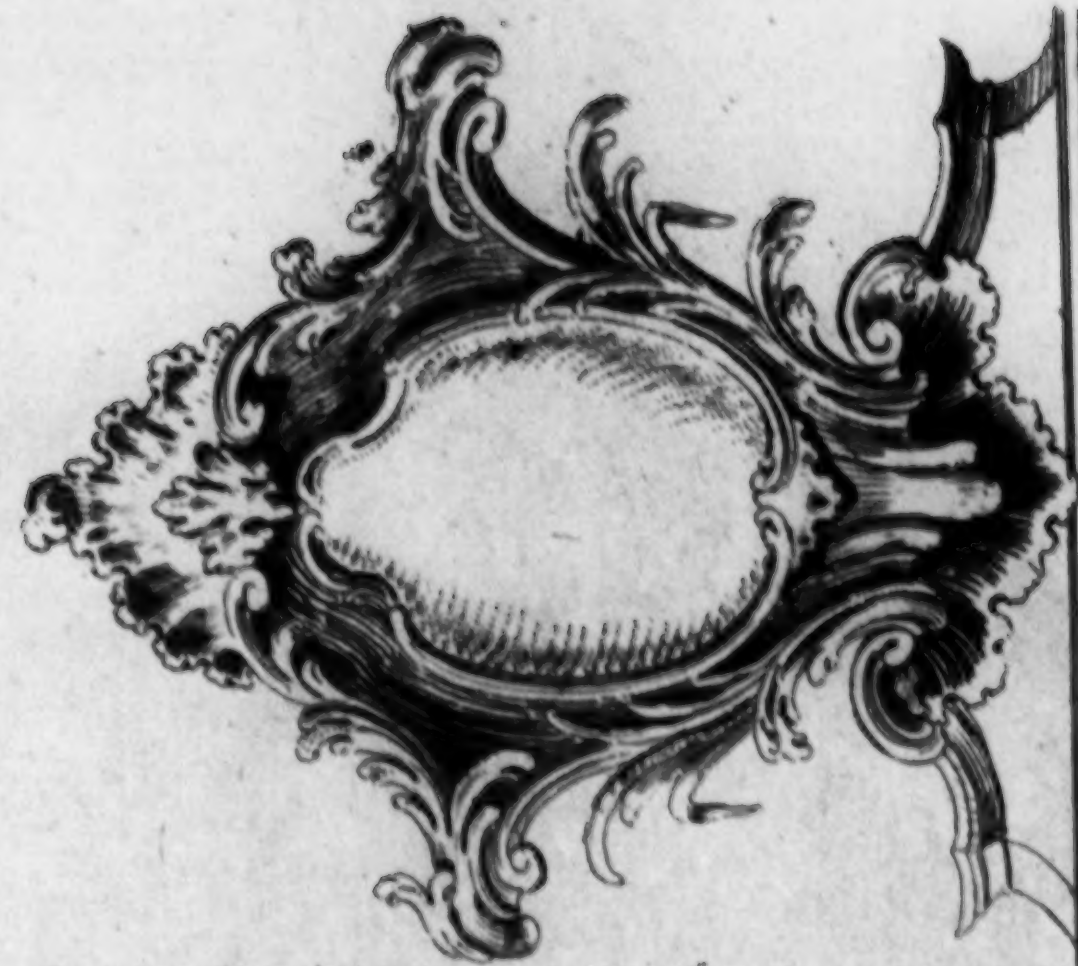
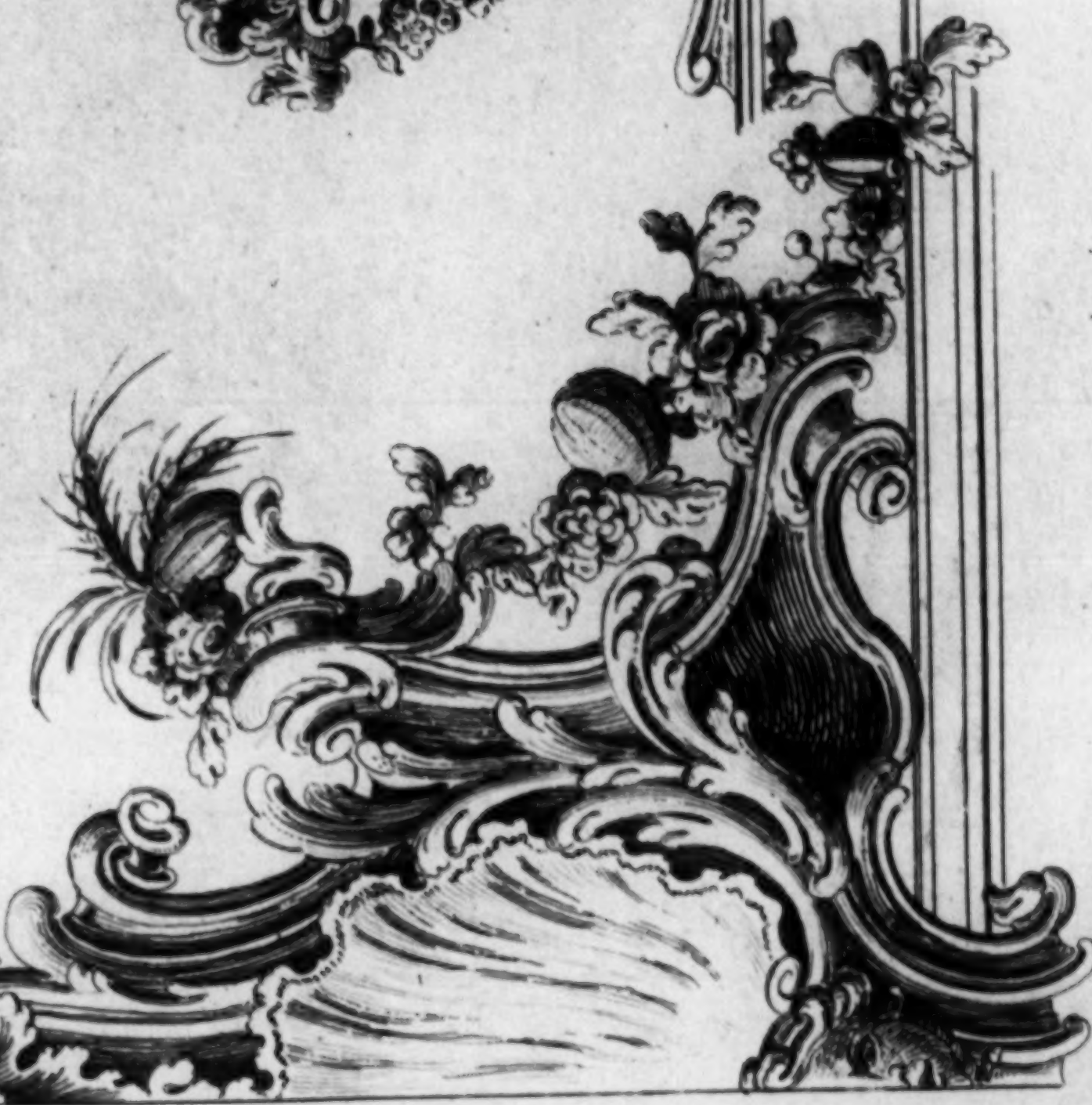
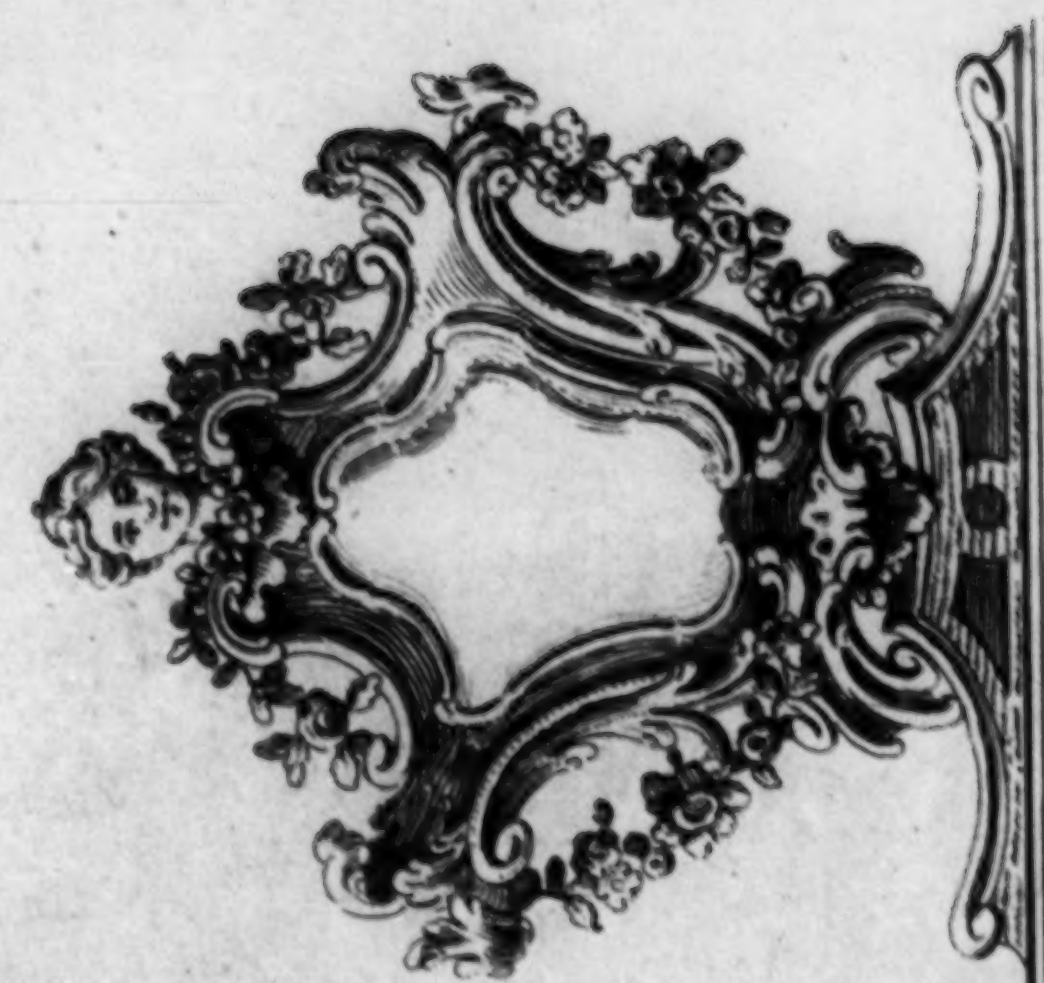
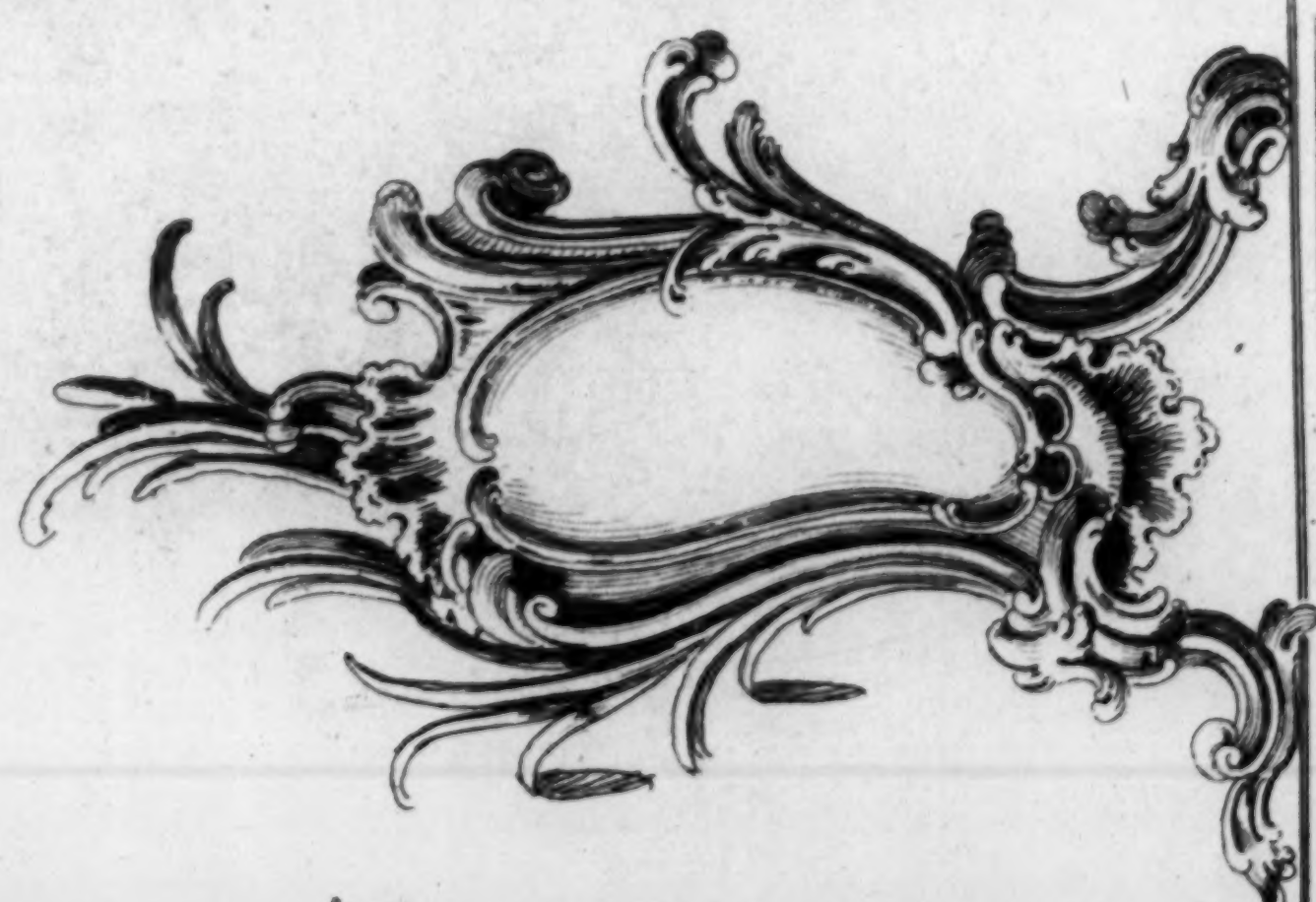
J. Wardley sculp.



for Shields,



Designs



Wardley sculp.

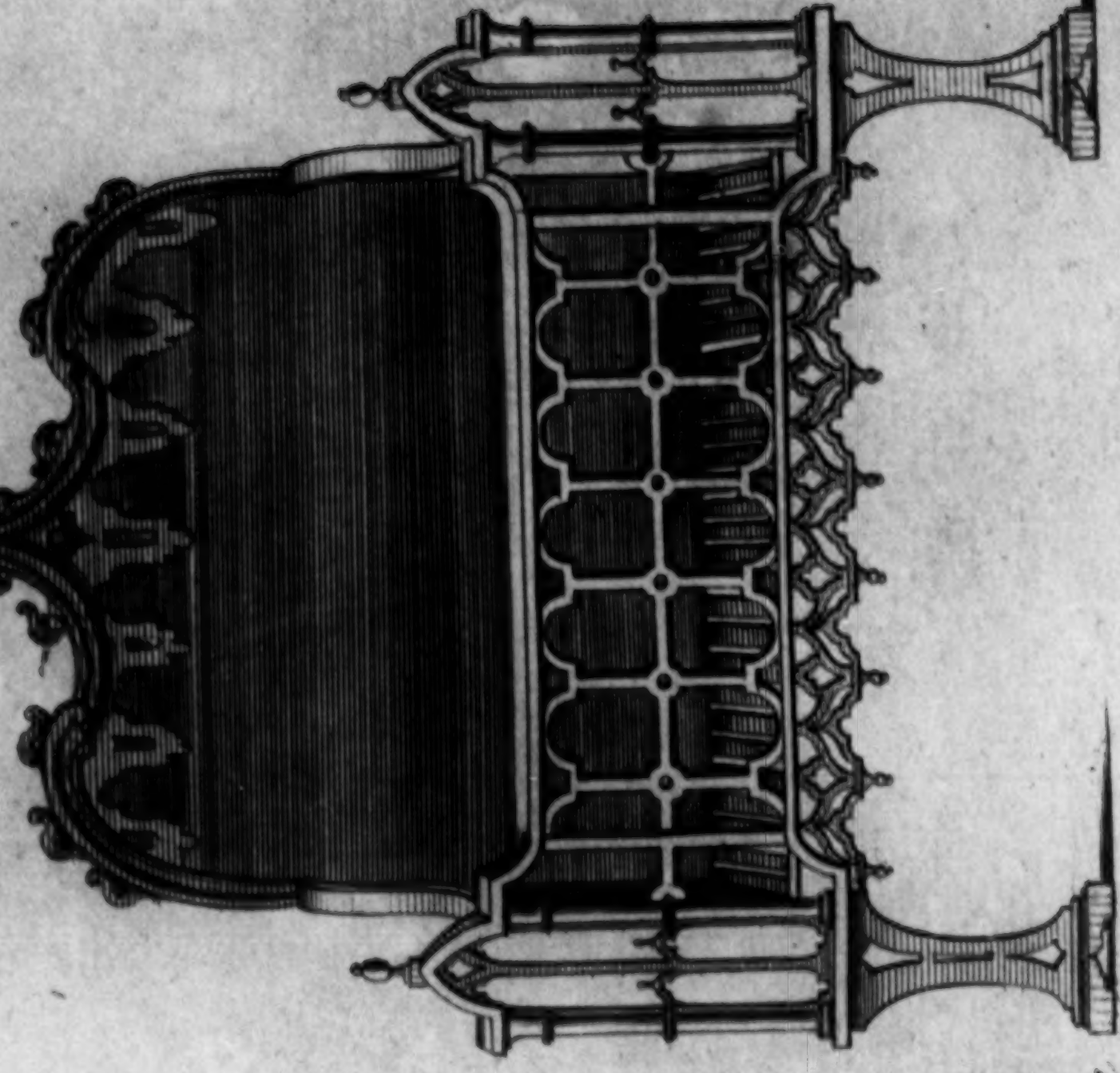
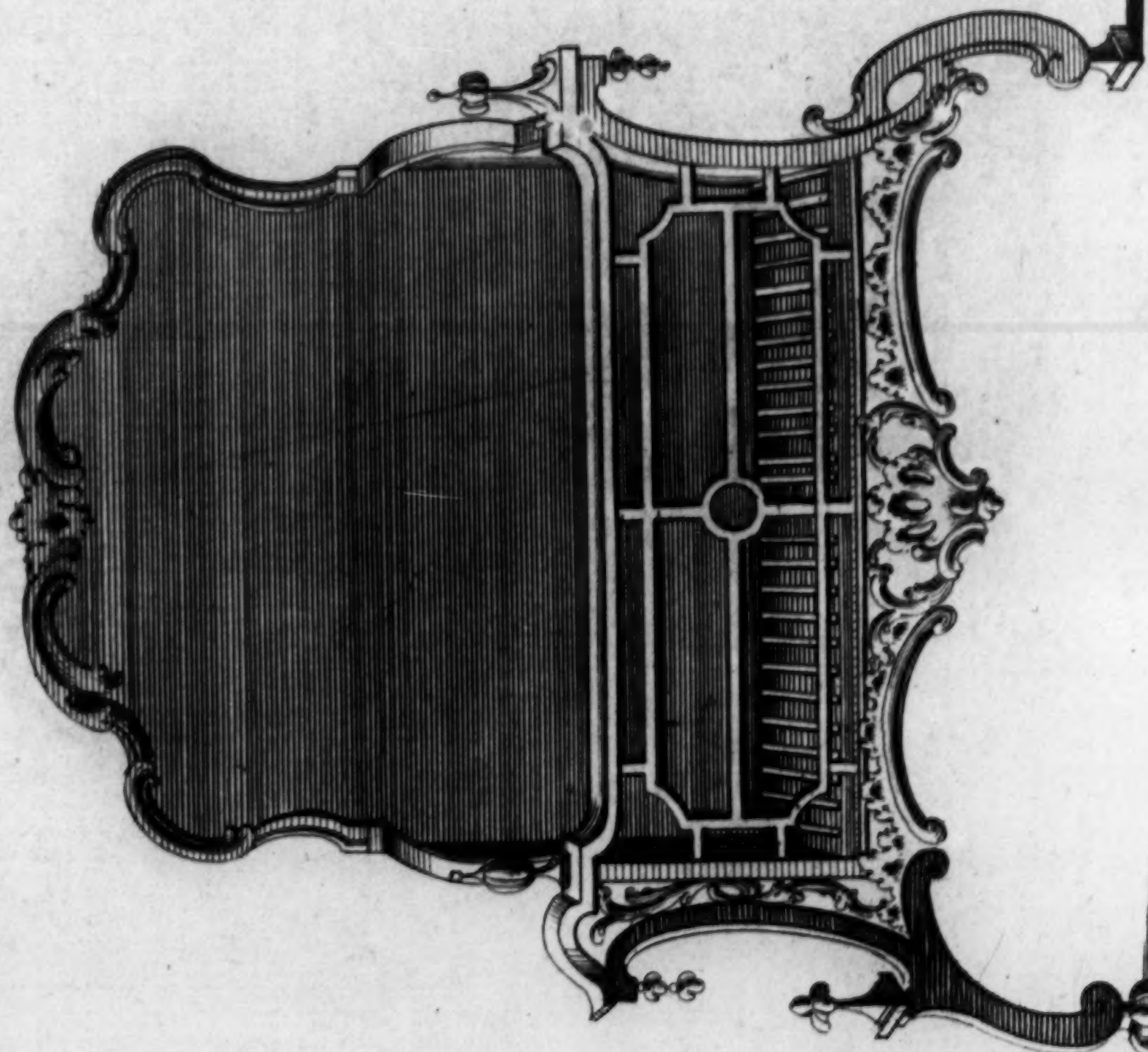
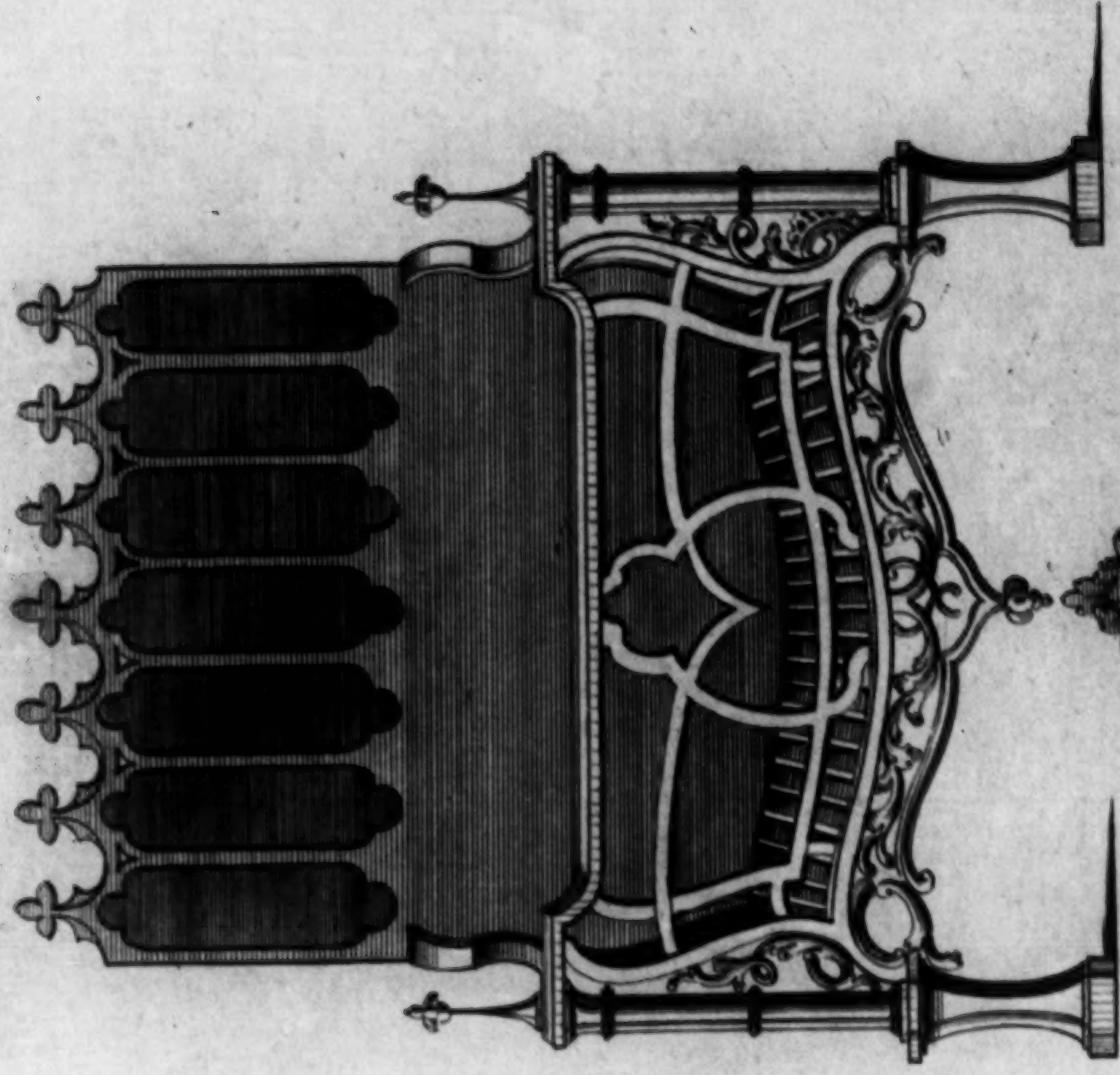
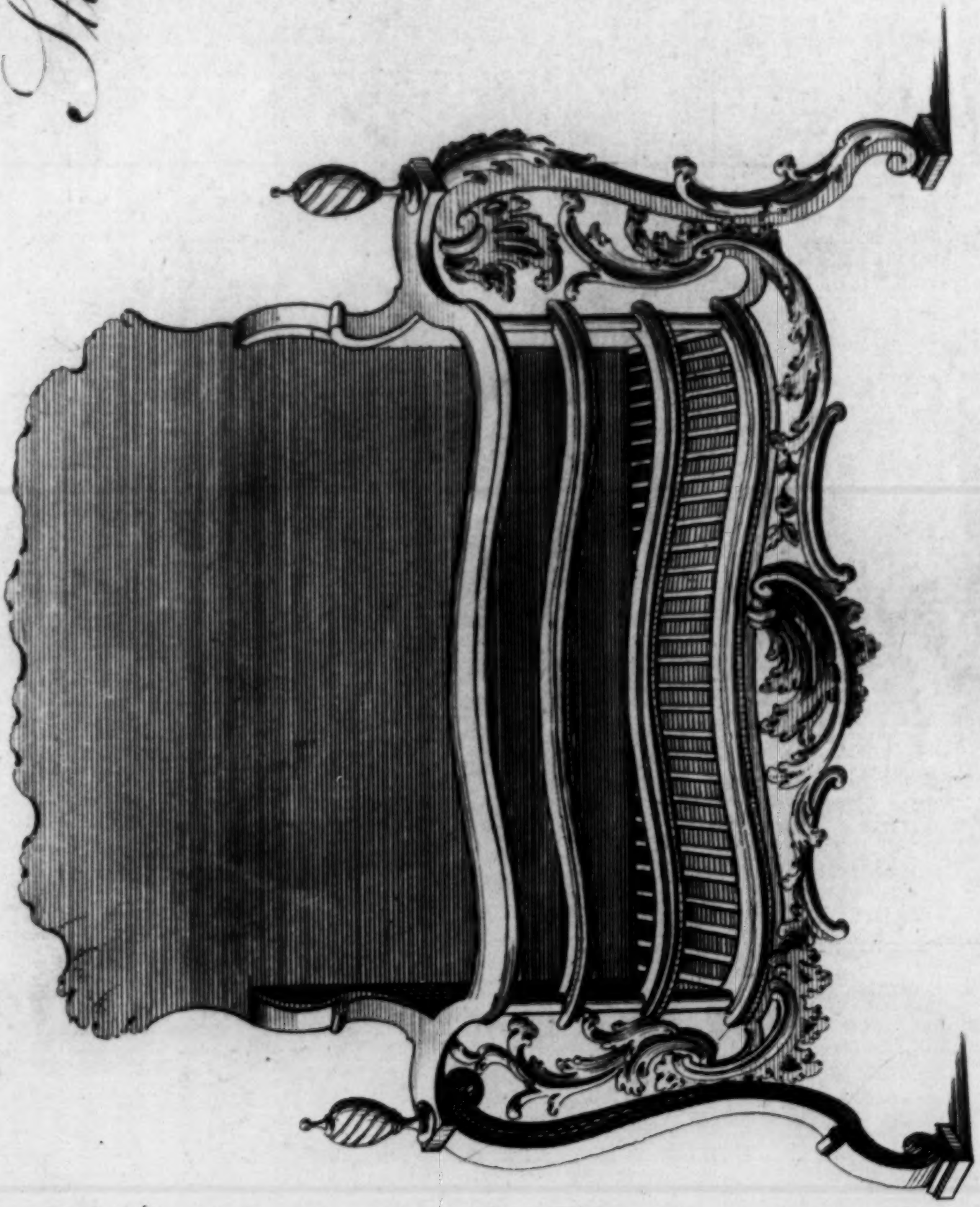
Published according to Act of Parliament 1761.

J. Chippendale inv. & delin.



Stove Grates -

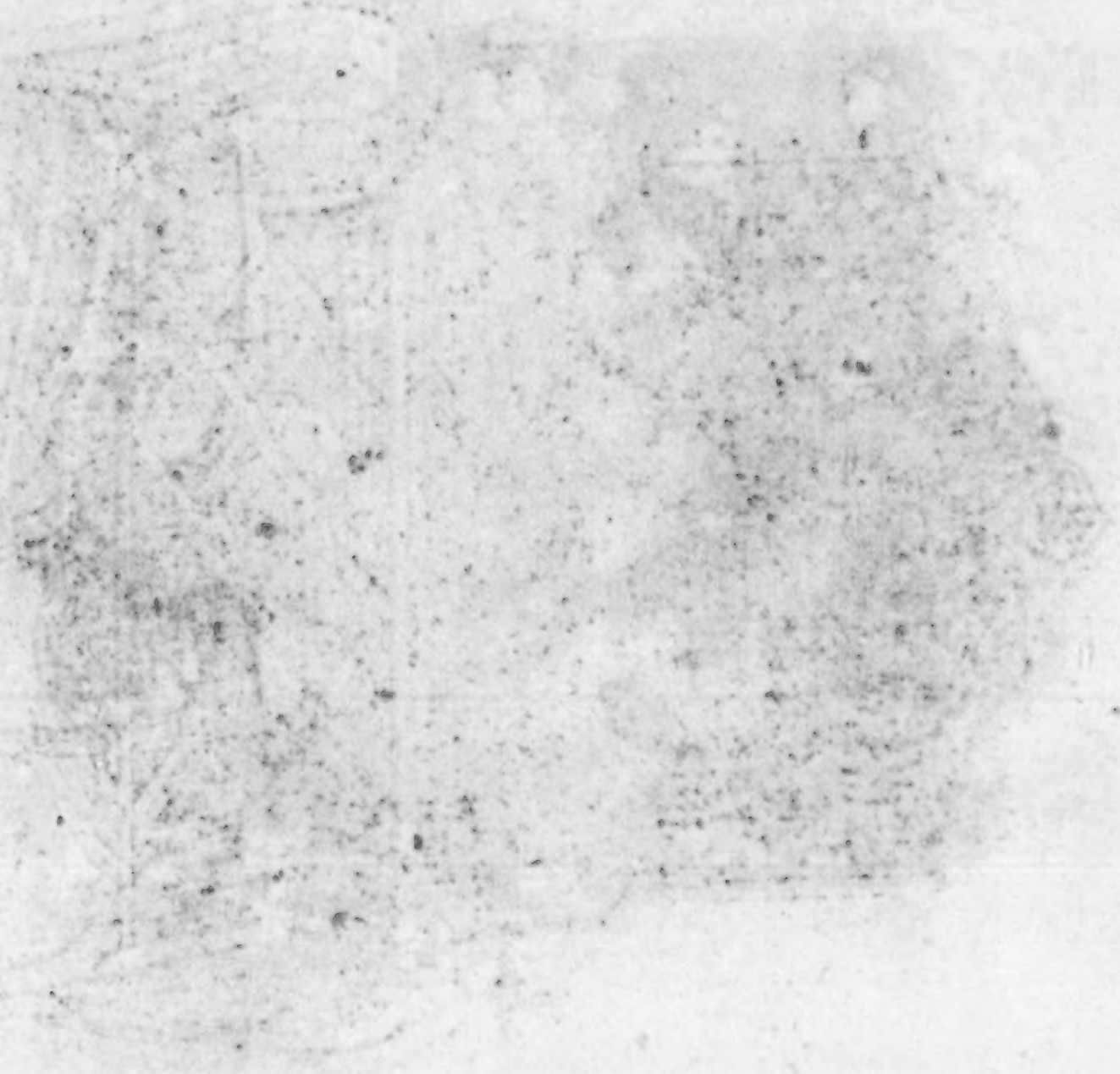
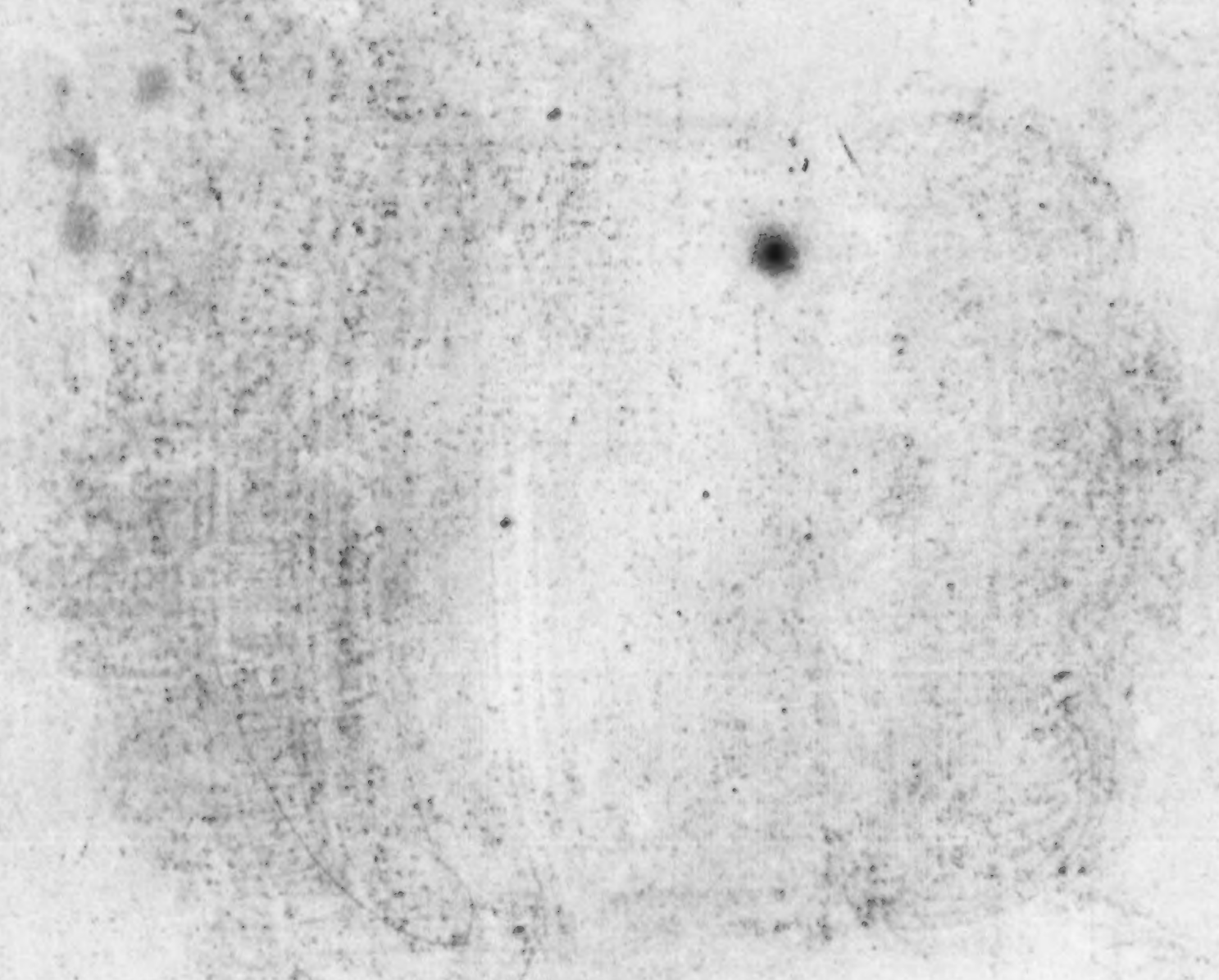
Nº CXC.



Published according to Act of Parliament

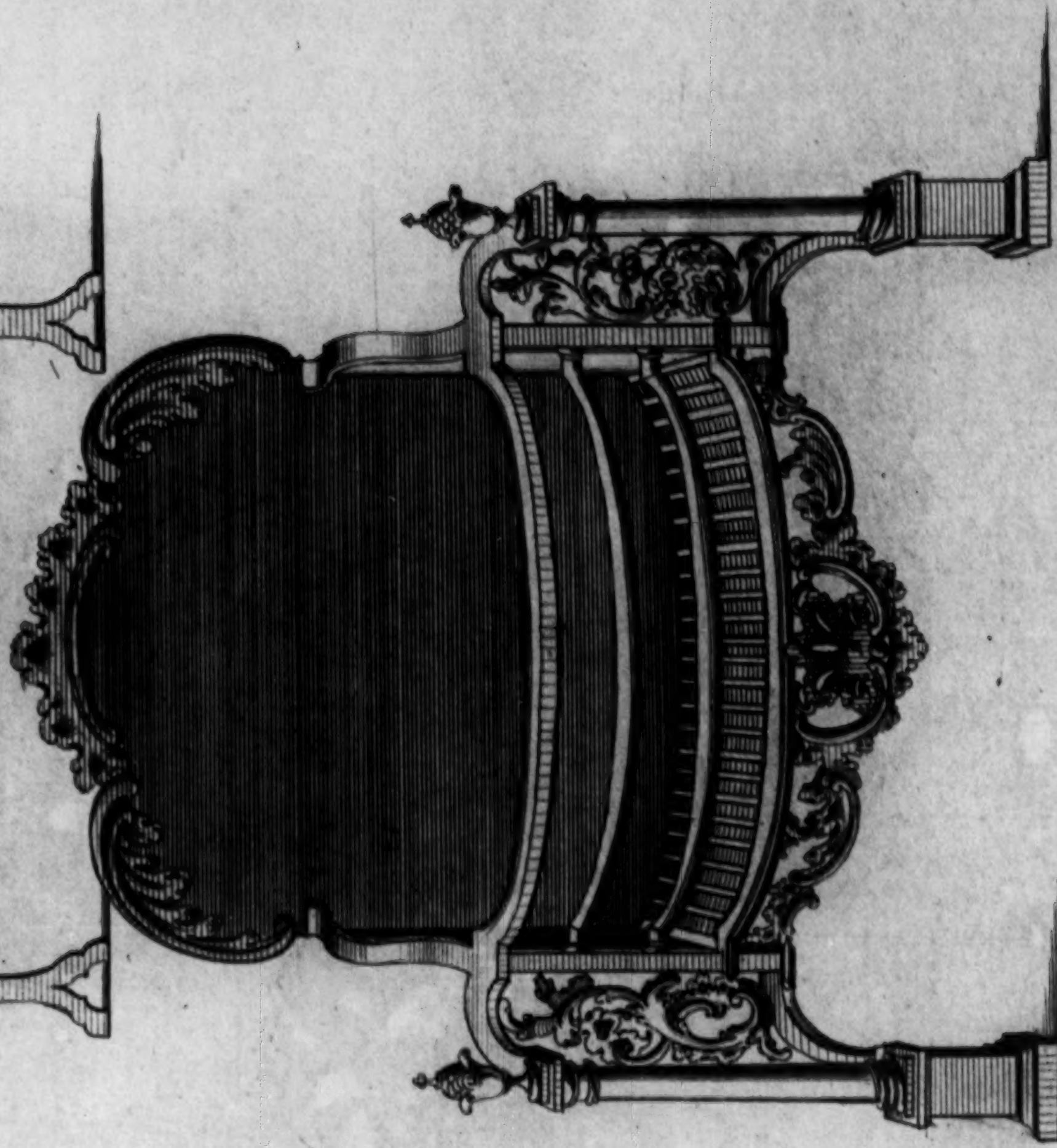
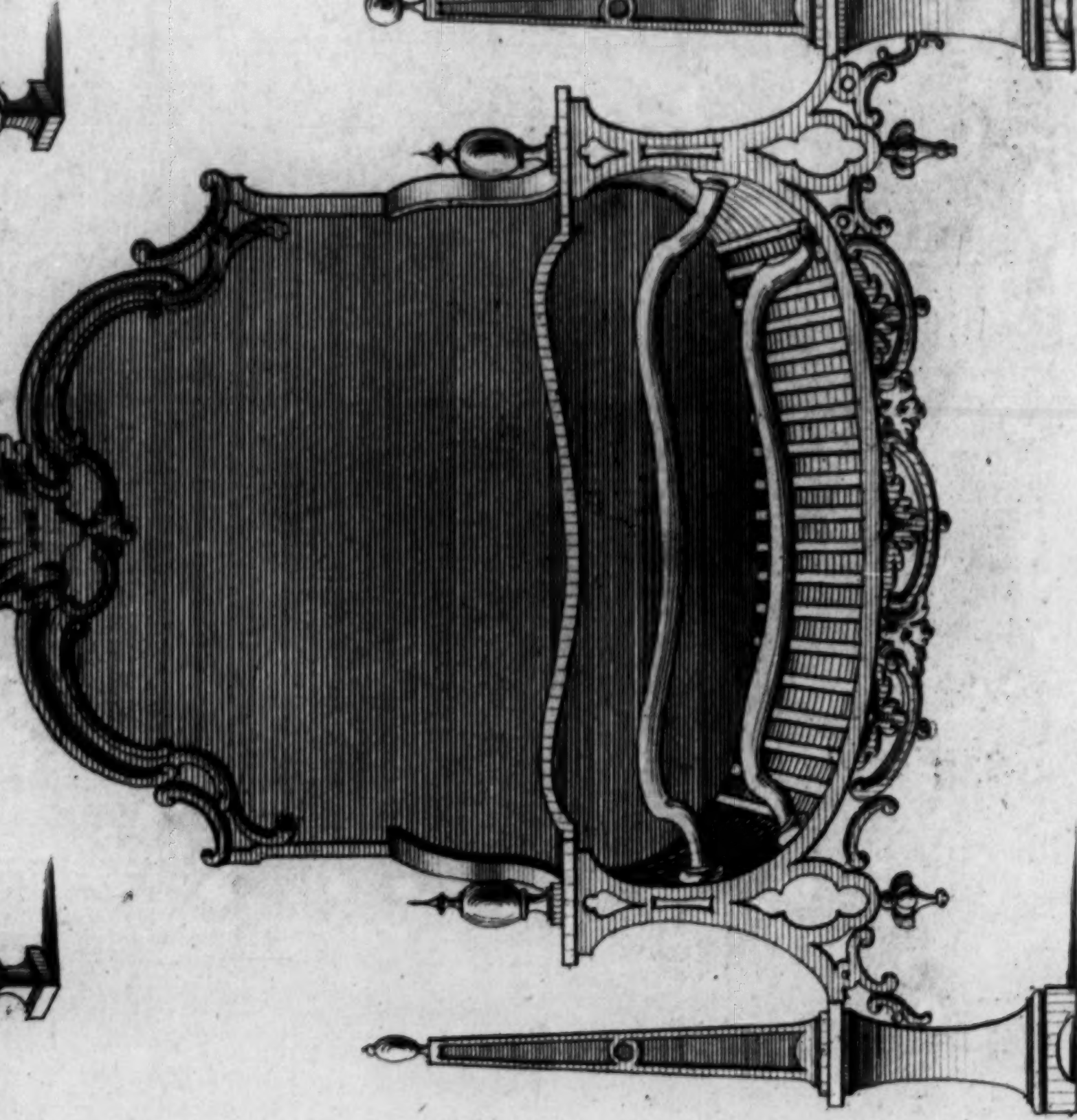
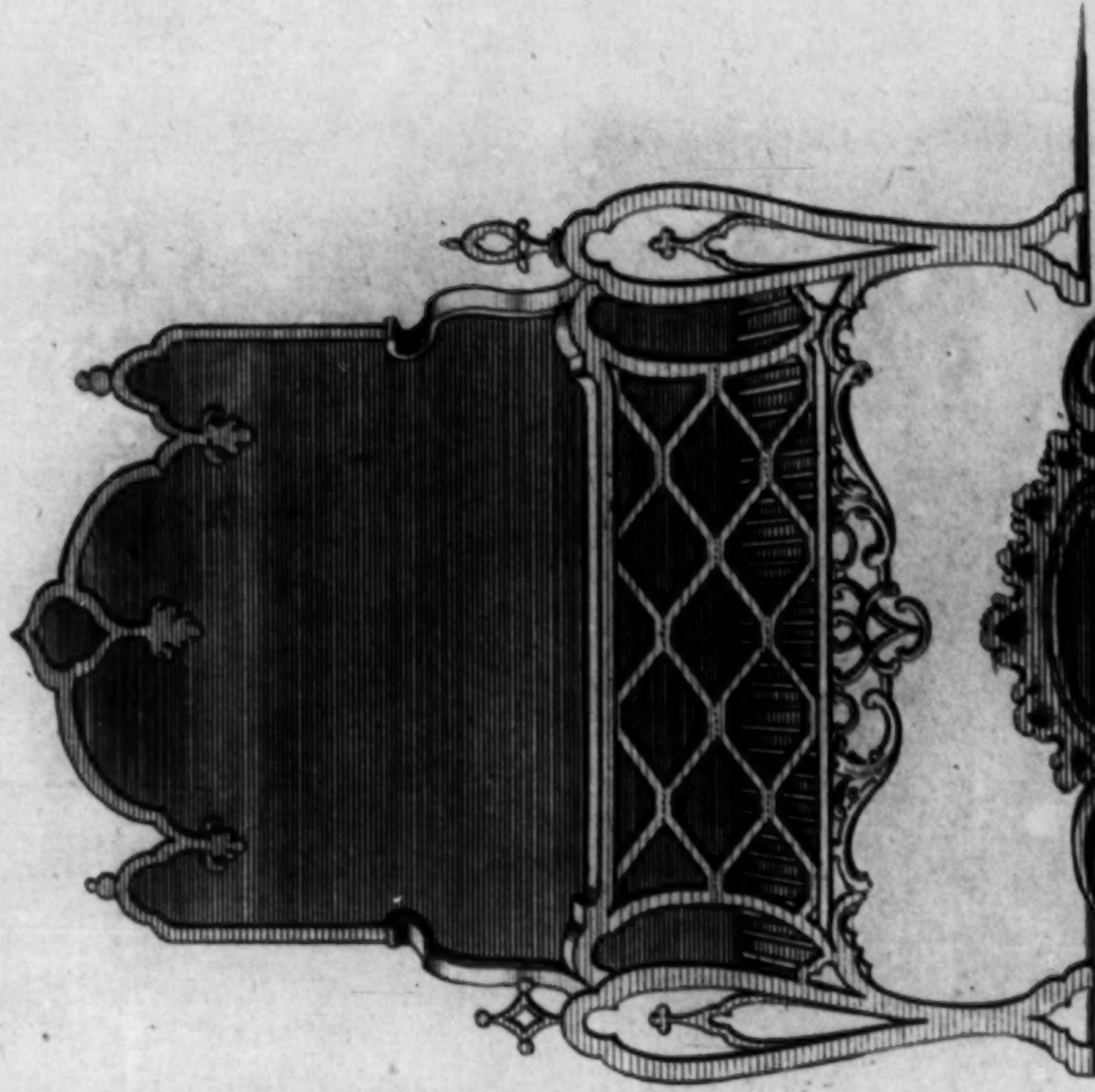
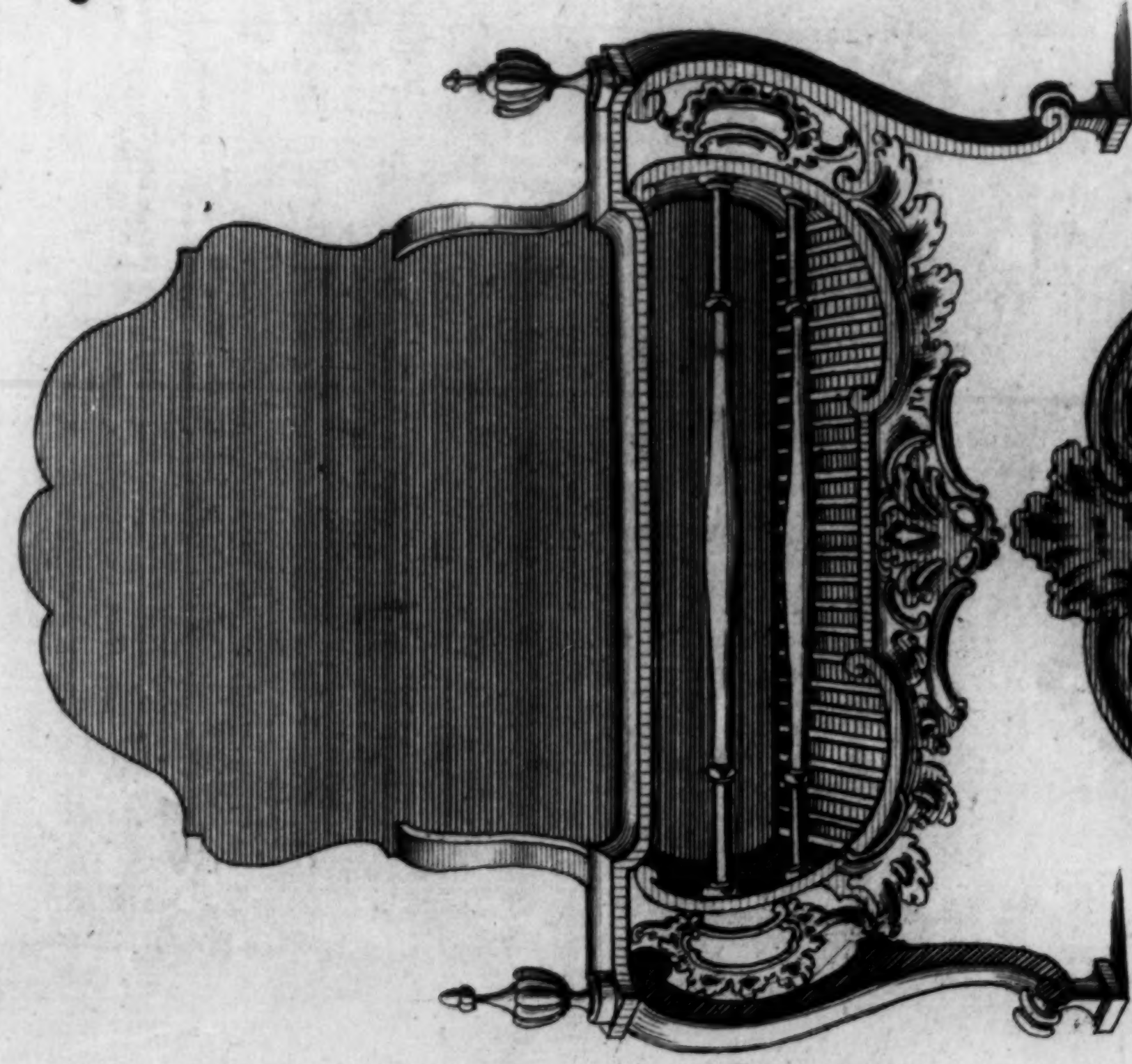
Daily Sculp.

J. Hippendale inv. & sculp.



Stove Grates.

N^o. CXCL.



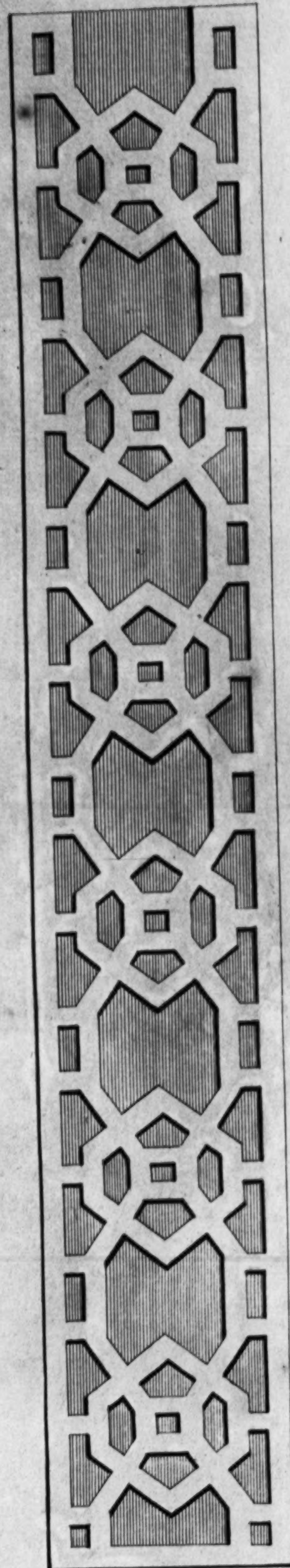
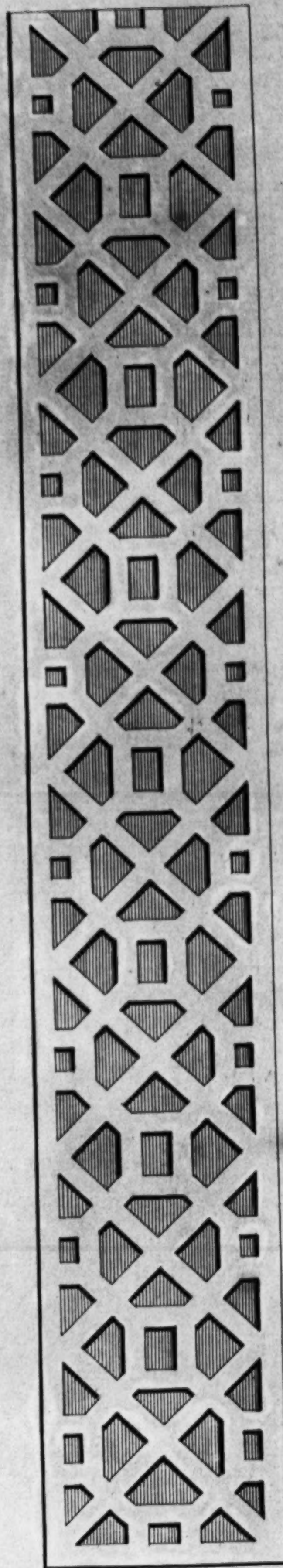
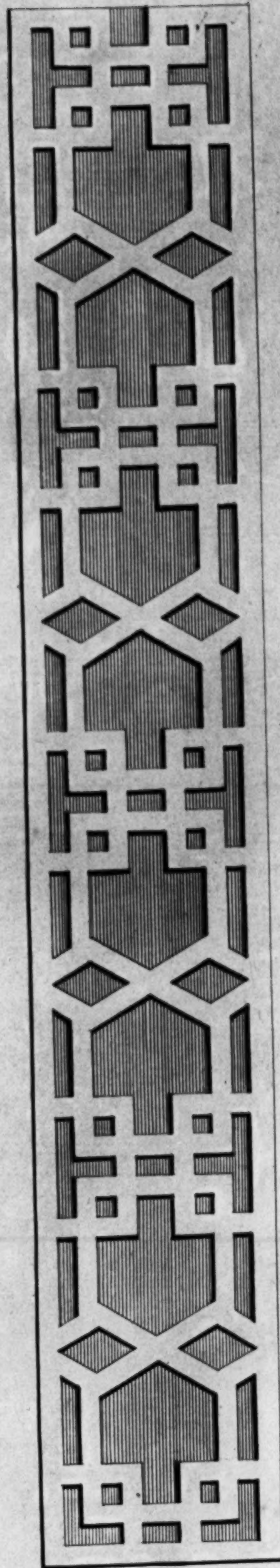
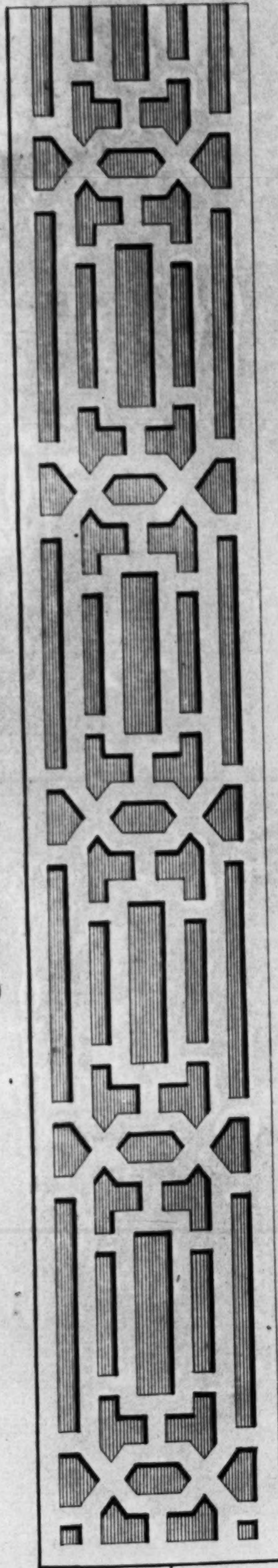
J. Chippendale inv^t et delin.

Published according to Act of Parliament 1760.

W. Kirby sculp



Frets

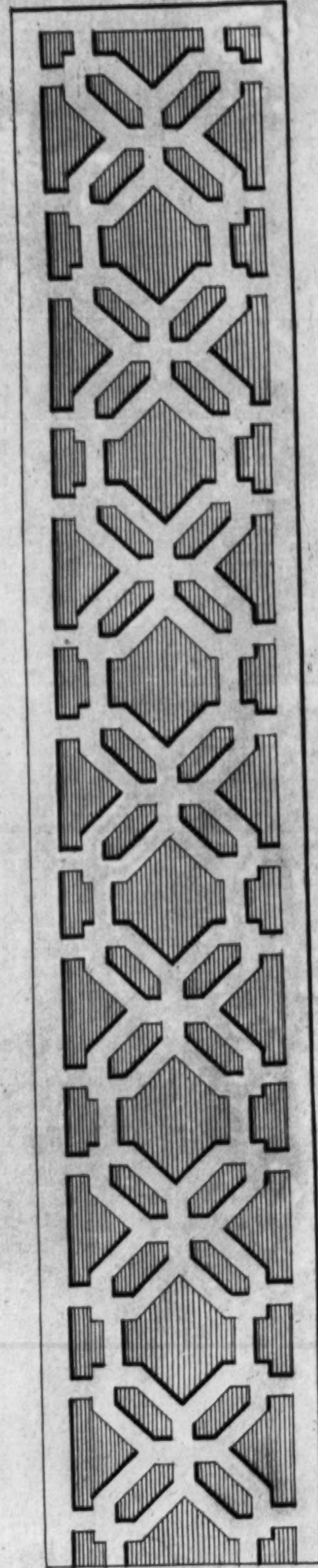
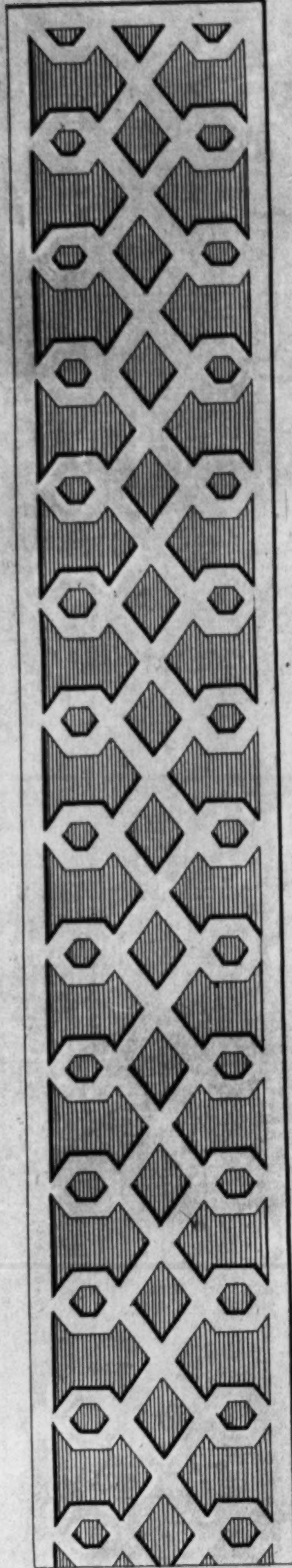
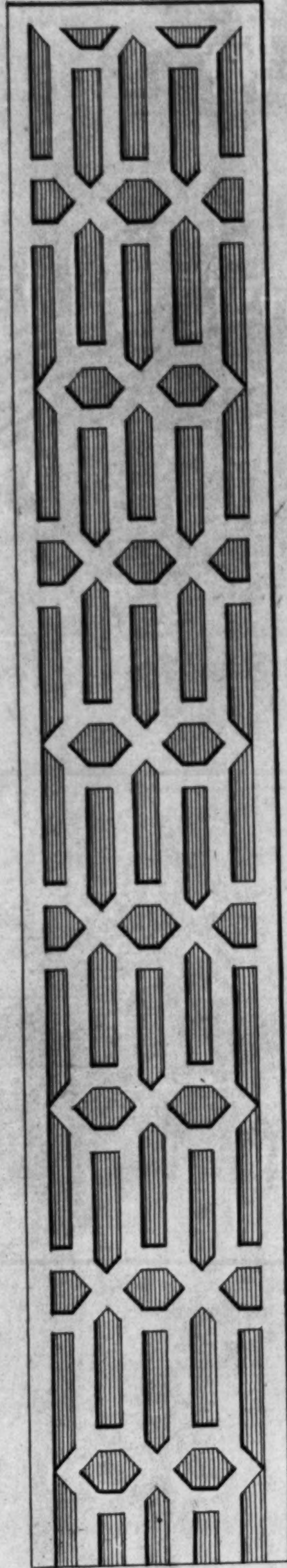
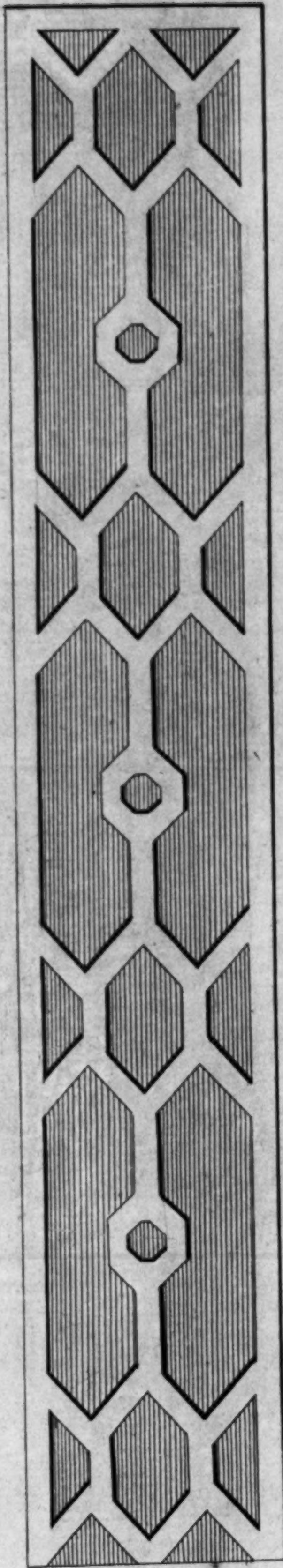


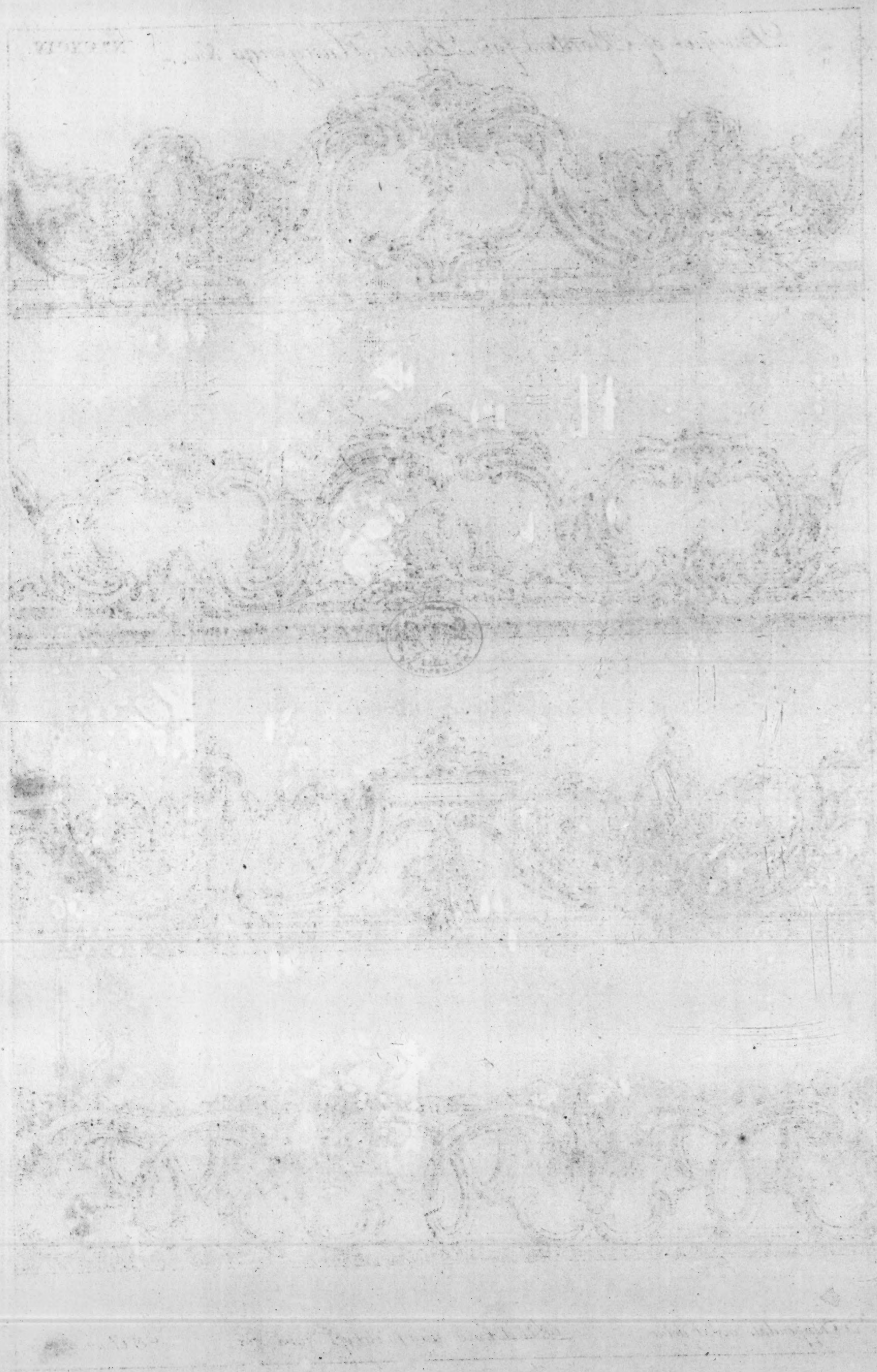
T. Chippendale inv. et del.

Published according to Act of Parliament

M. Darcy del.

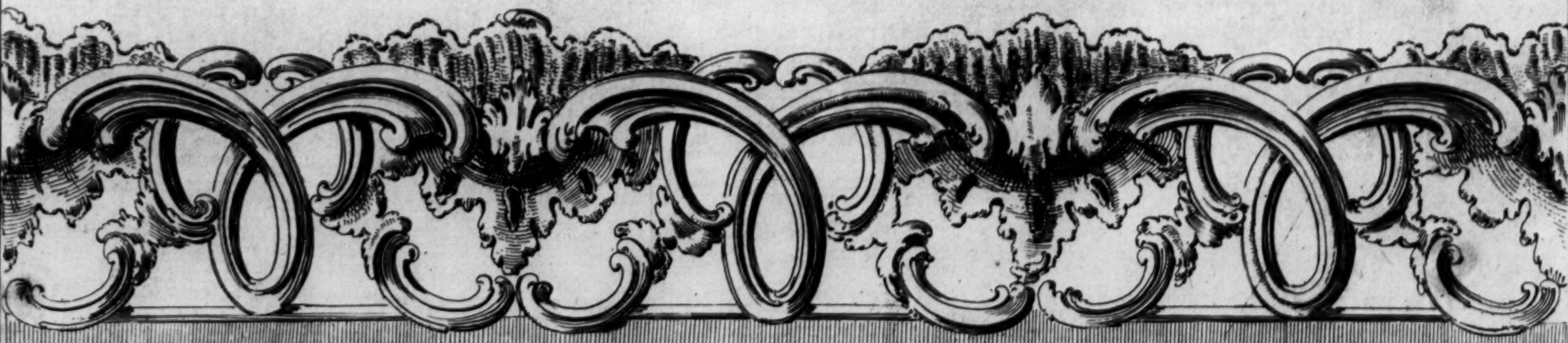
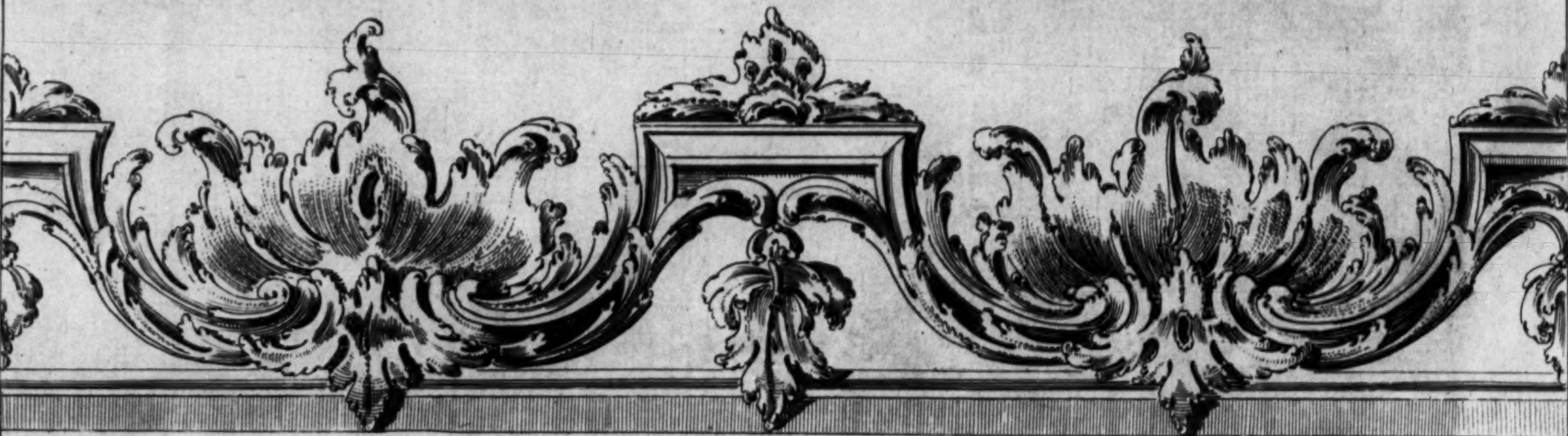
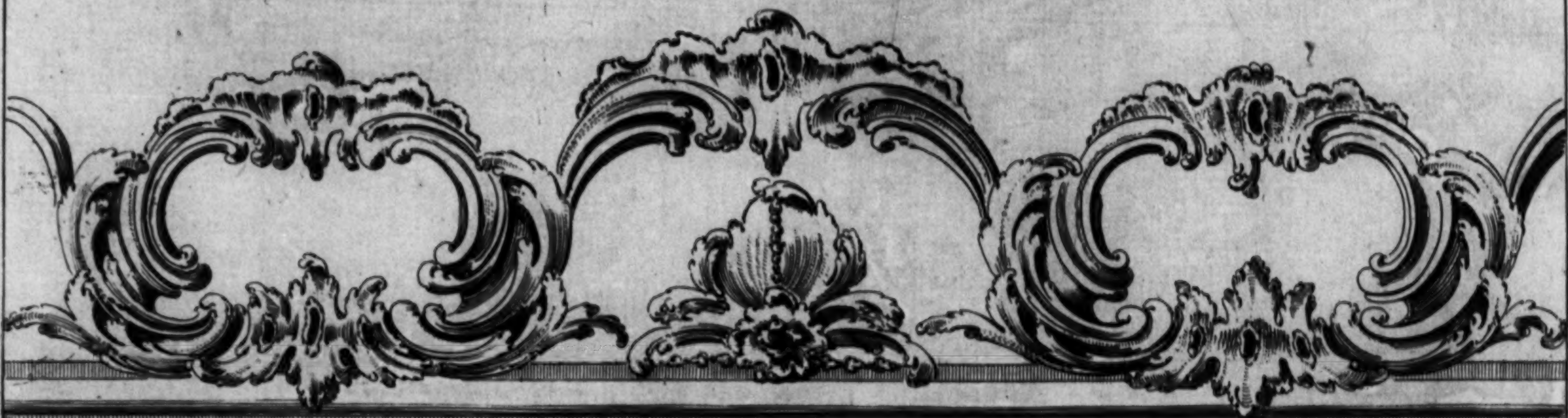
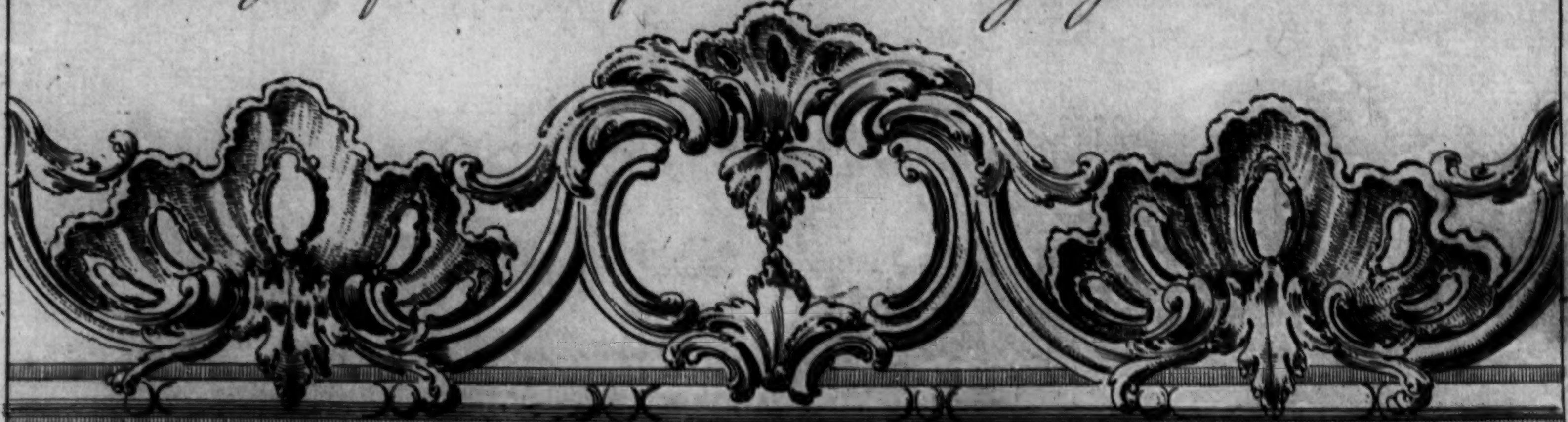






Designs of Borders for Paper Hangings &c.

Nº CXCIV.



J. Chippendale inv. et delin.

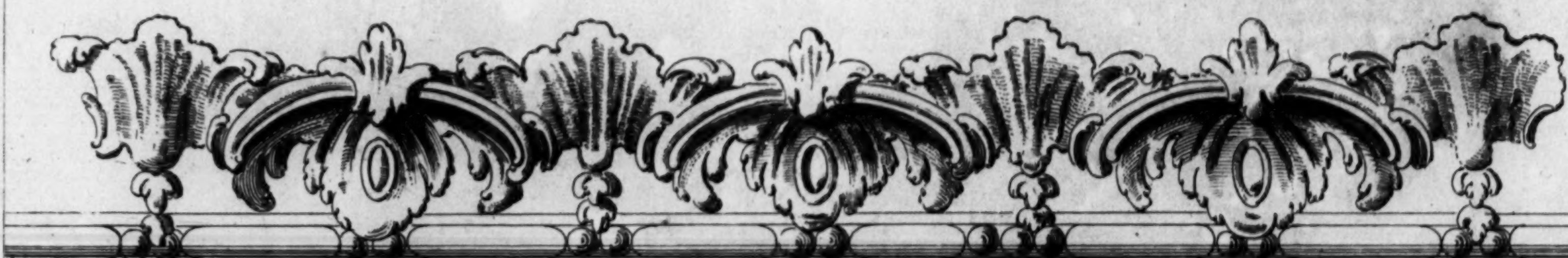
Published according to Act of Parliament 1761.

B. Clowes Sculp.



Designs of Borders for Damask or Paper Hangings.

N^o CXCV.



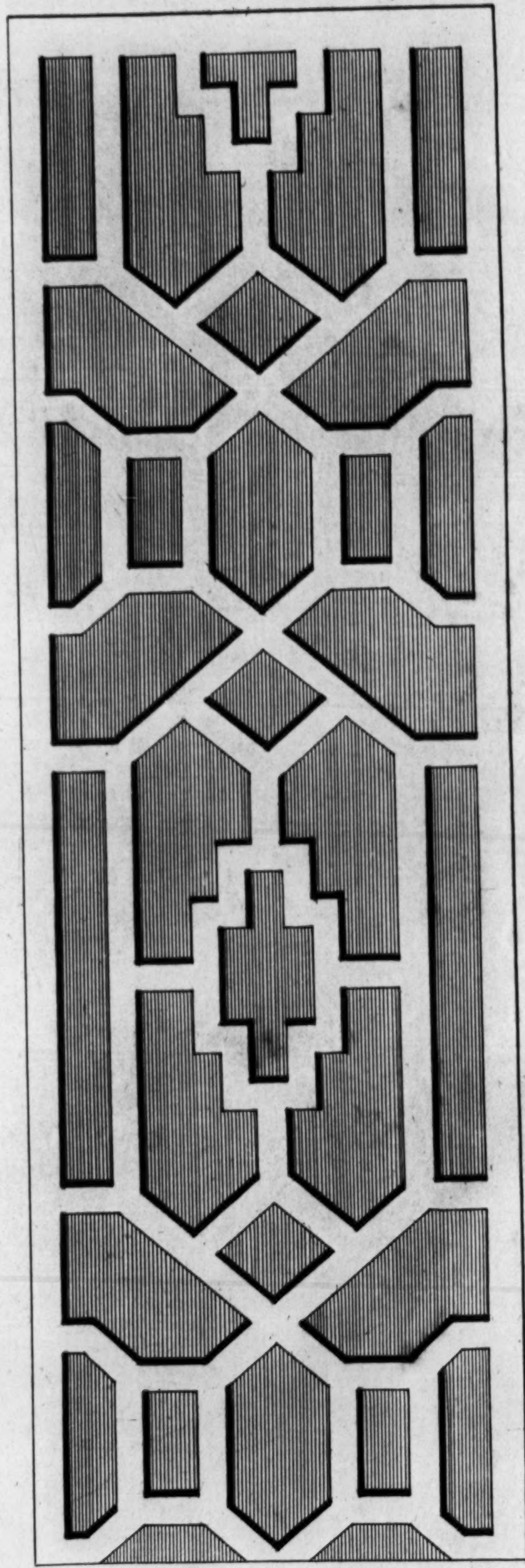
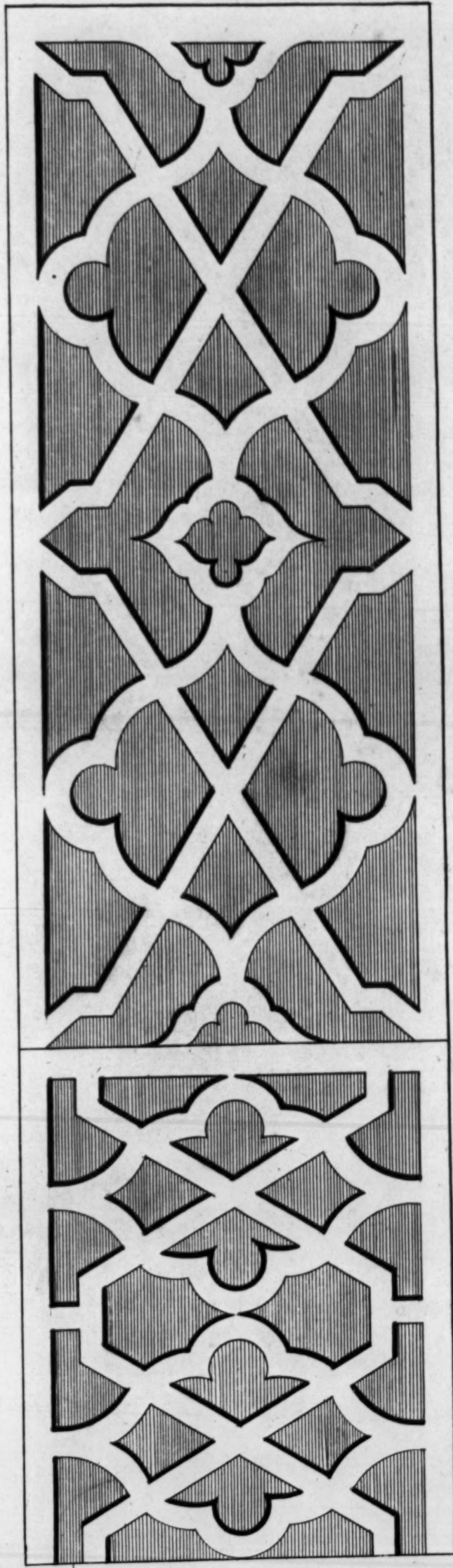
J. Chippendale inv. et delin

Published according to Act of Parliam^t 1761.

Clowes Sculp.

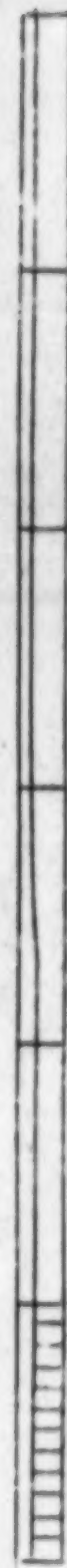
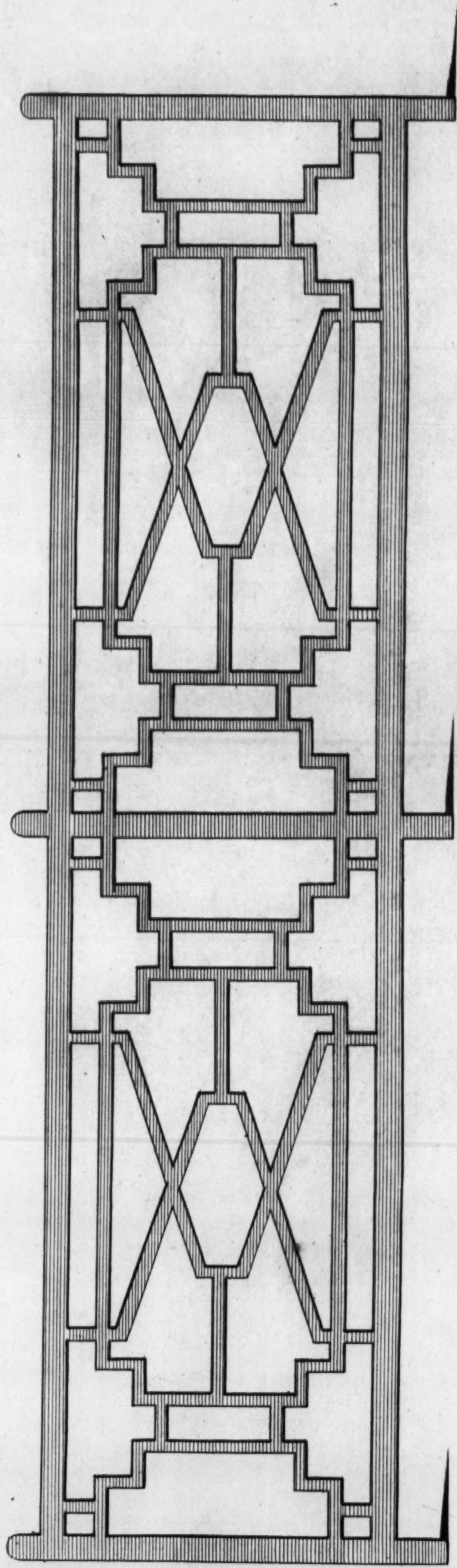
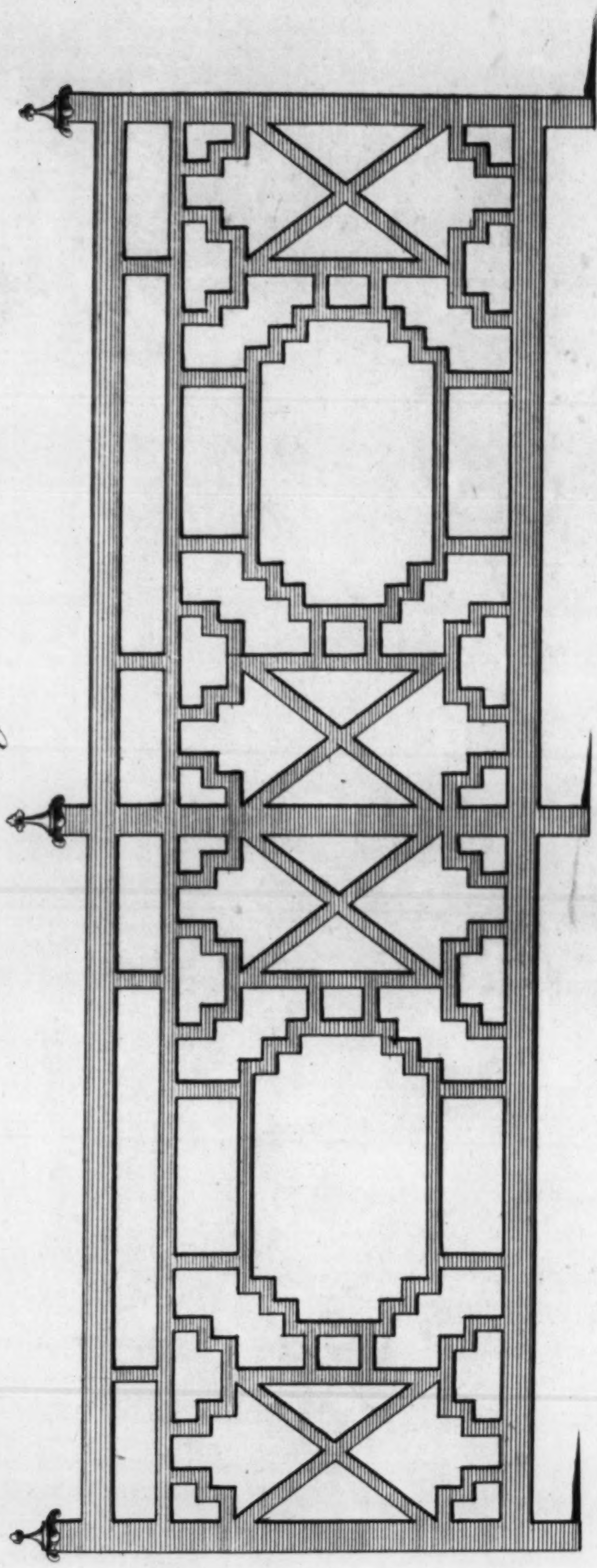


Gothick frets.





Chinese Railing.



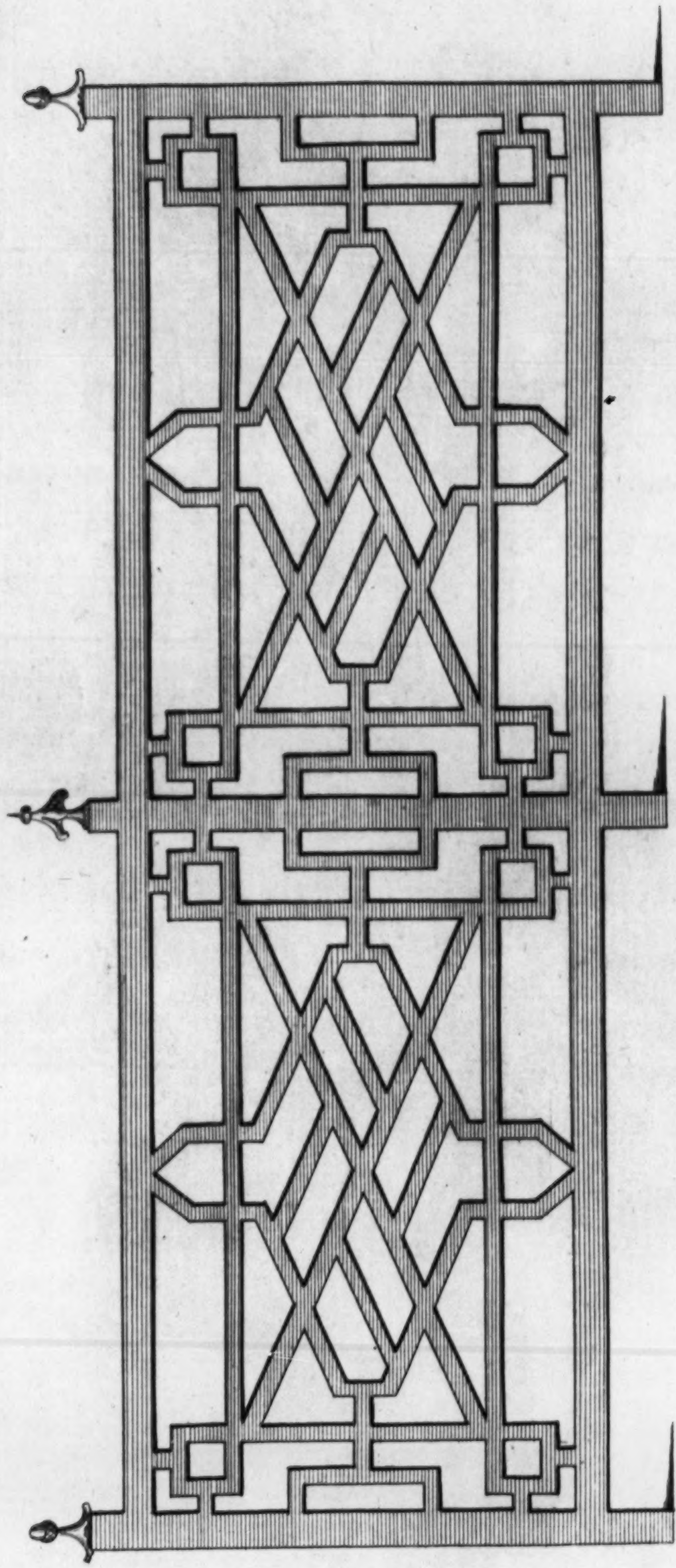
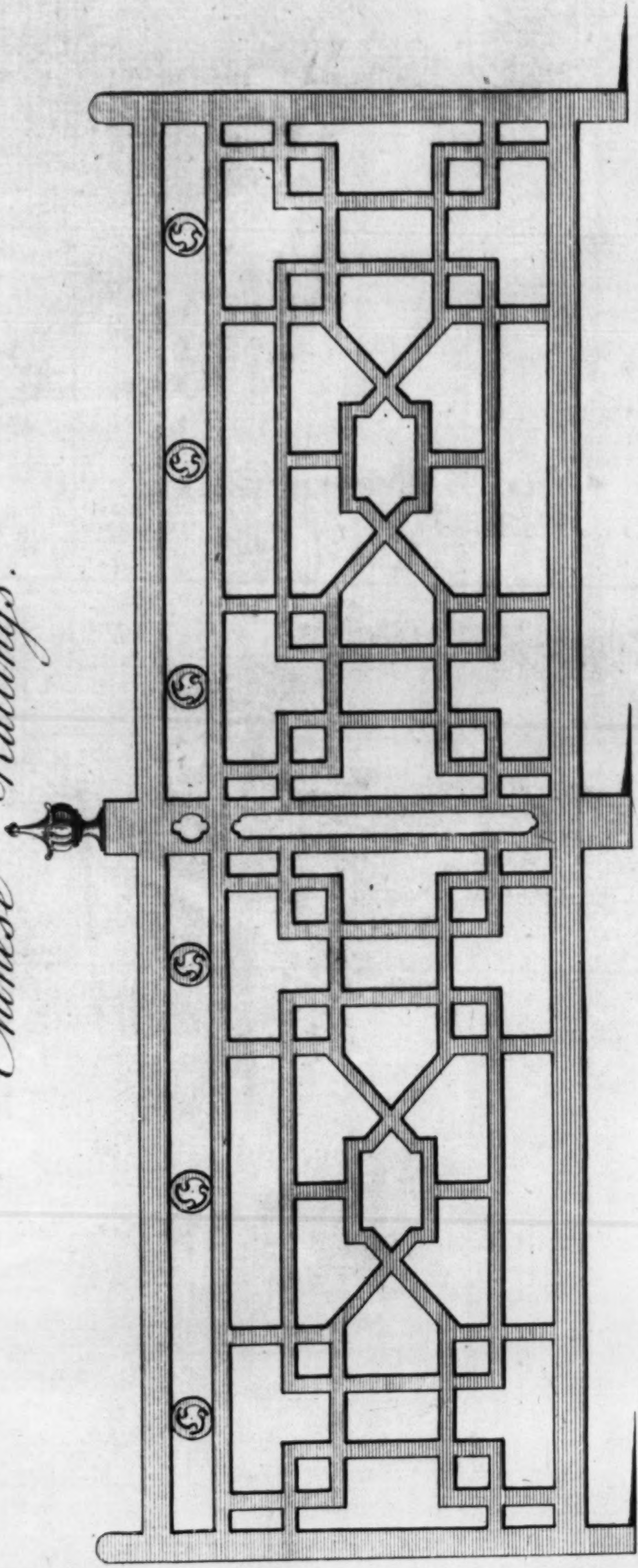
J. Chippendale inv^s et del.

Published according to Act of Parliament

M. Darcy sculp^s.



Chinese Railings.



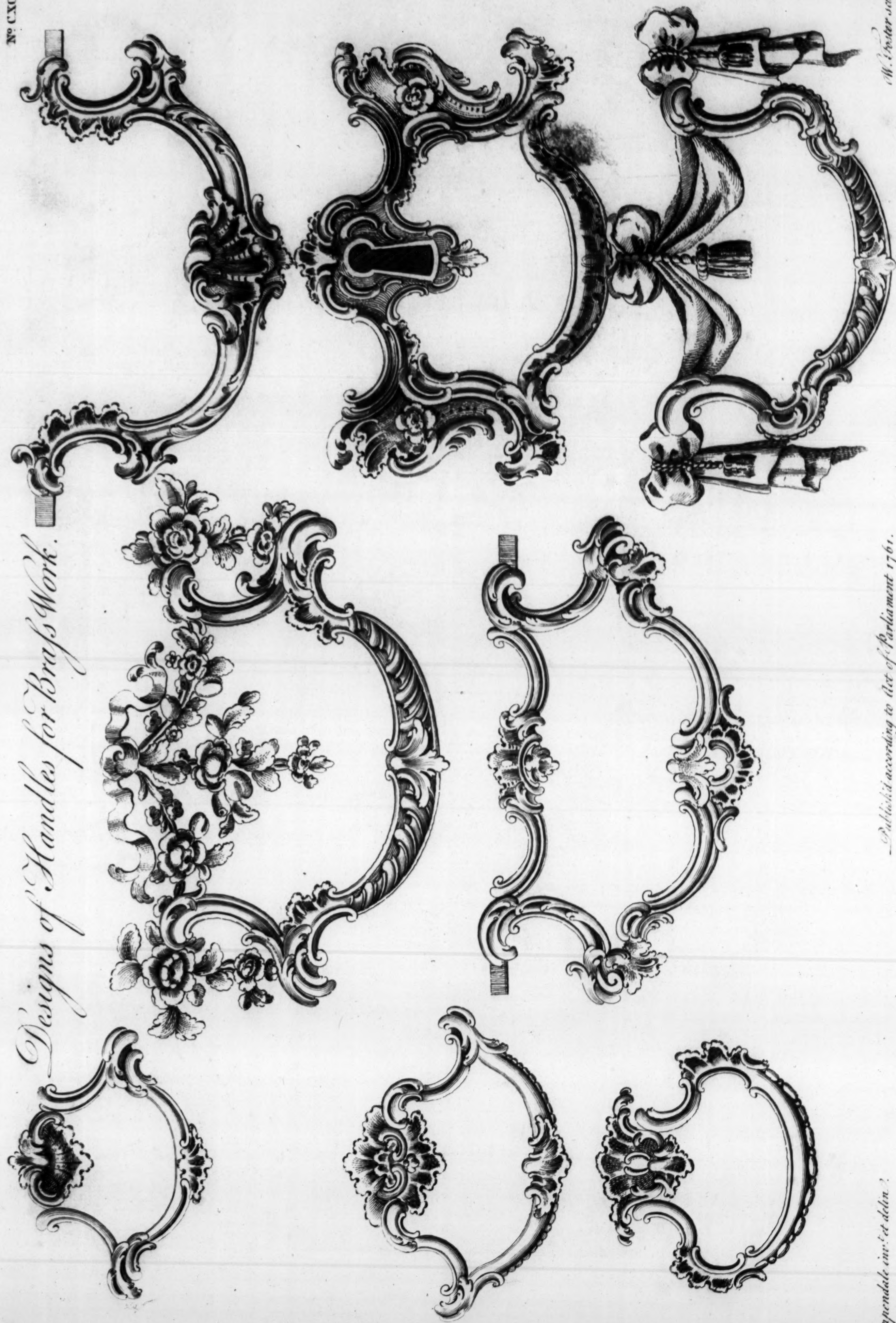
J. Chippendale inv. et del.

Published according to Act of Parliament

M. Darby sculp.



Designs of Handles for Bras Work.



Chippendale inv. et delin.

Published according to Act of Parliament 1761.

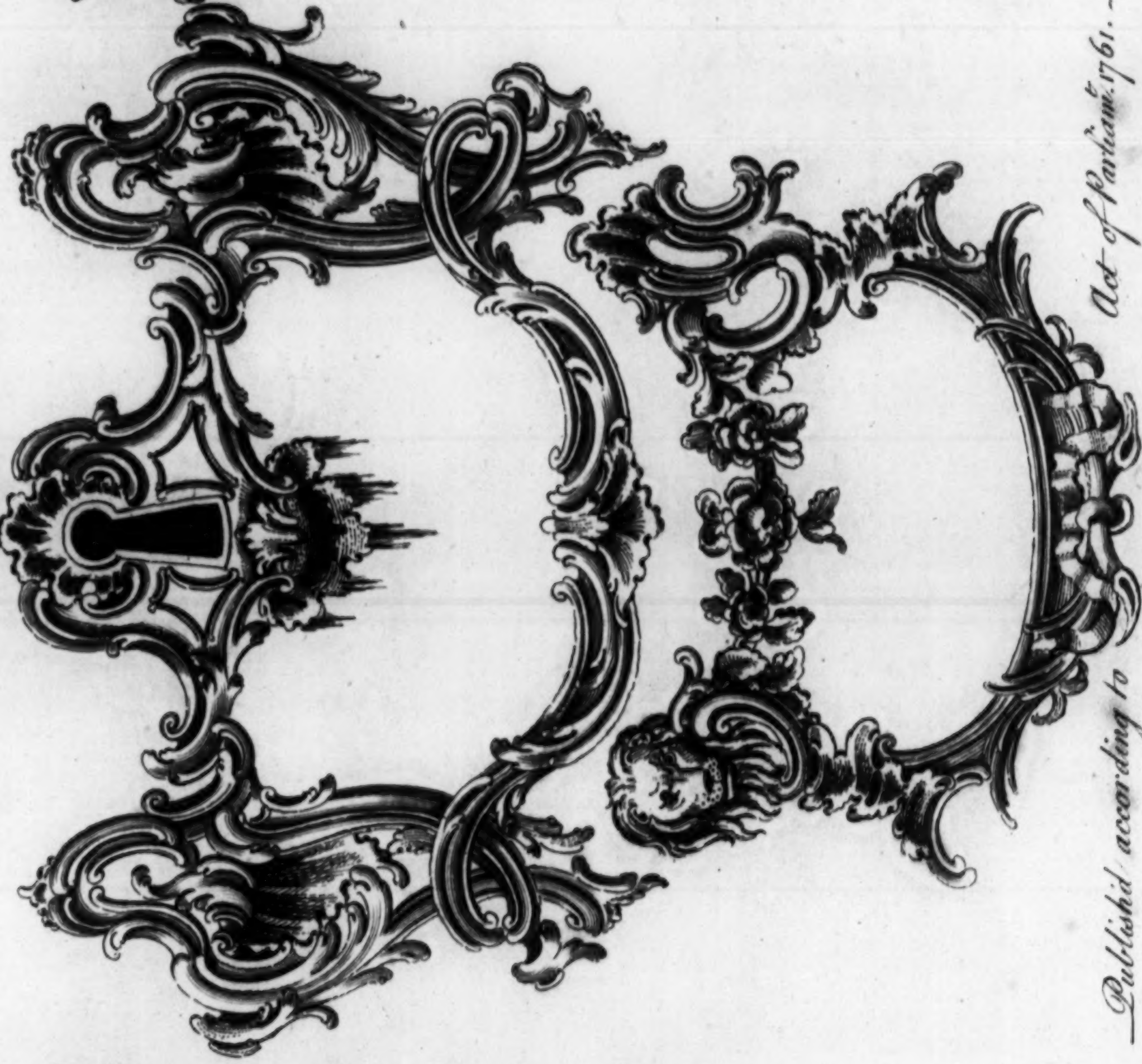
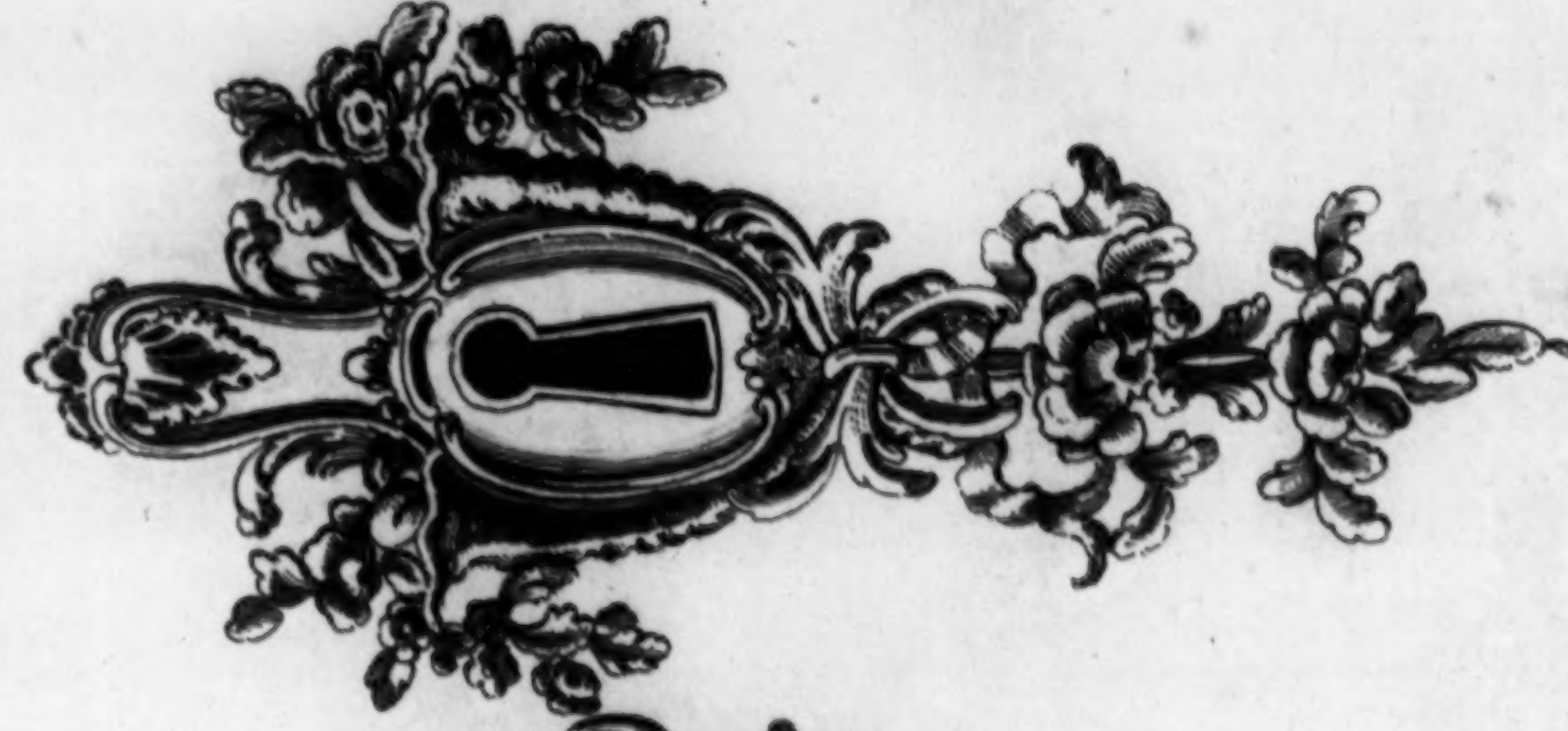
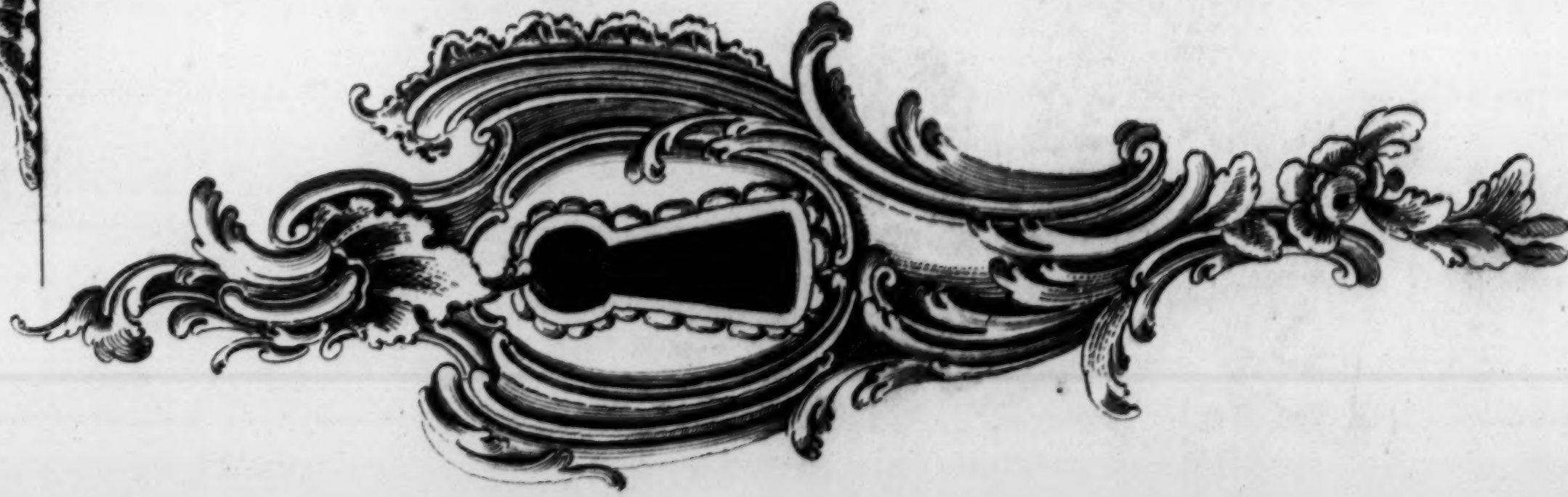
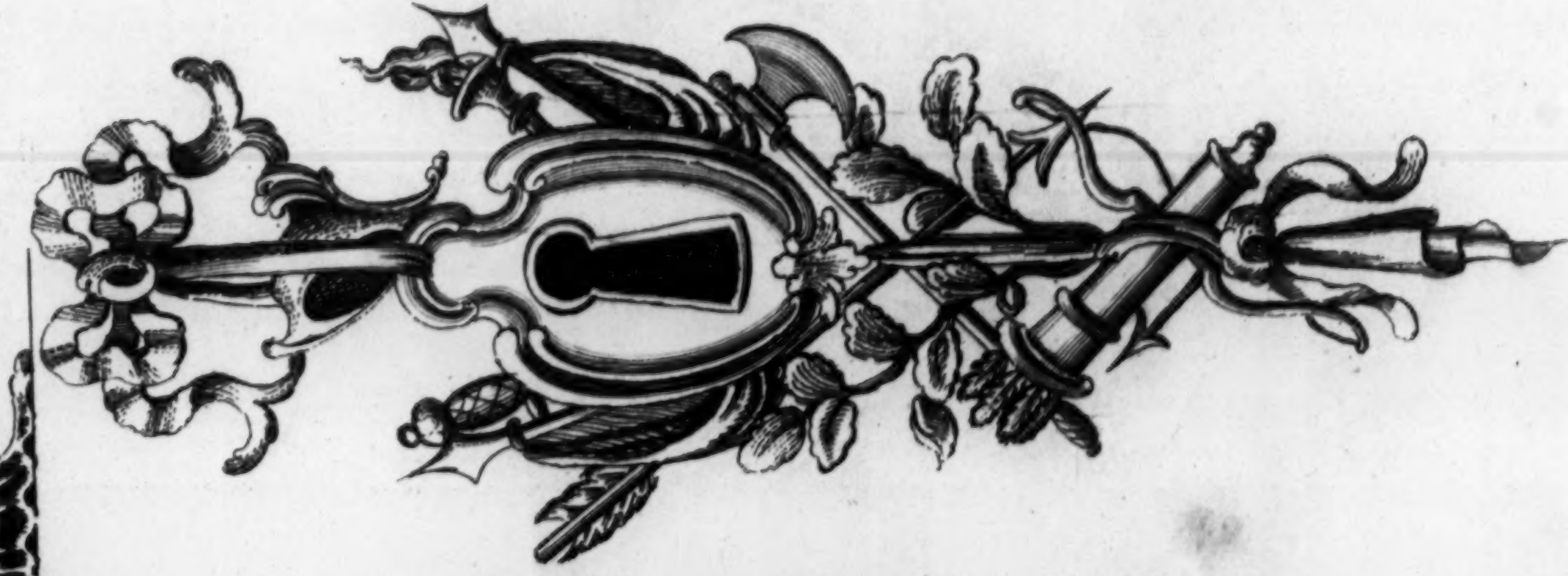
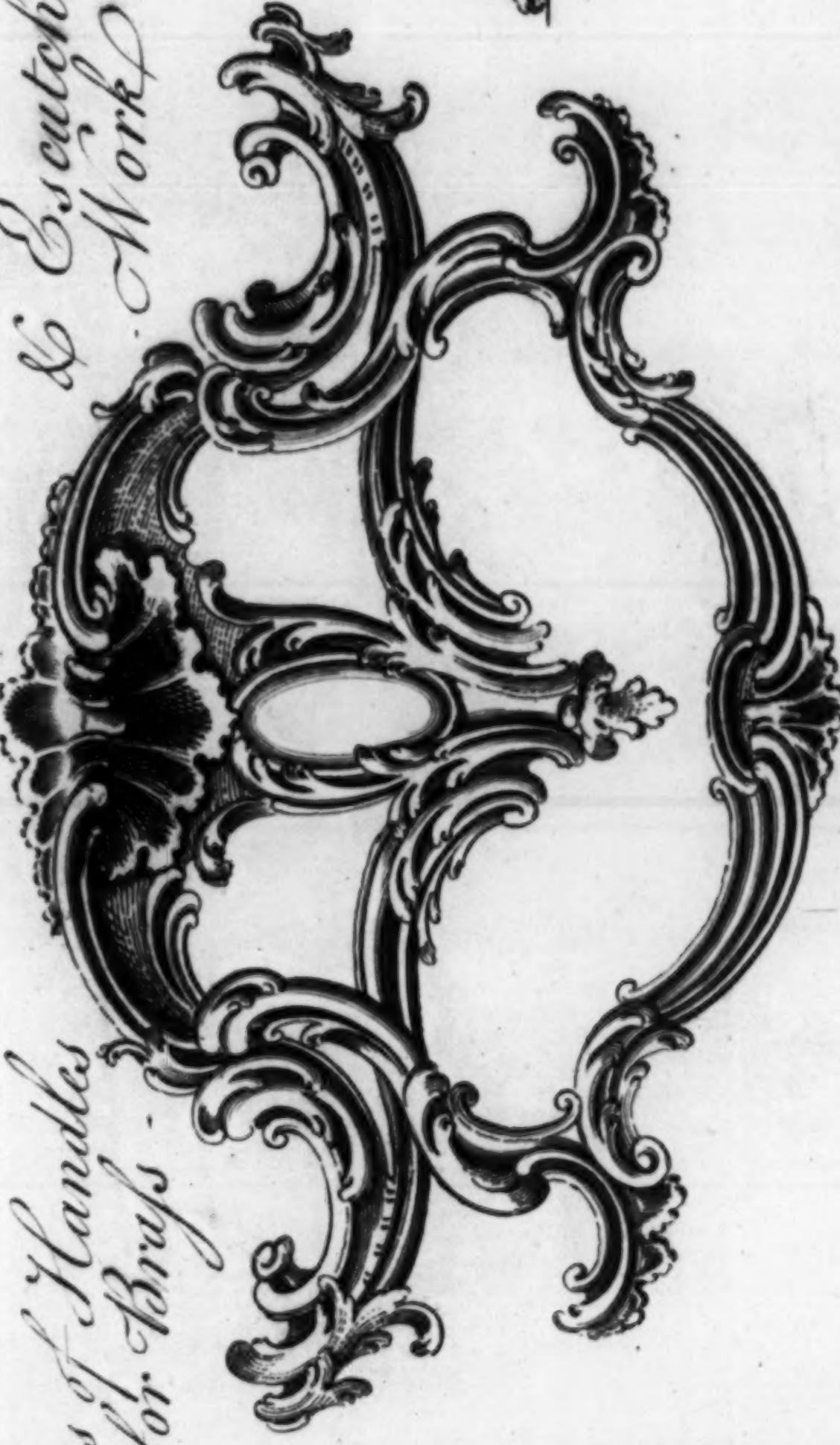
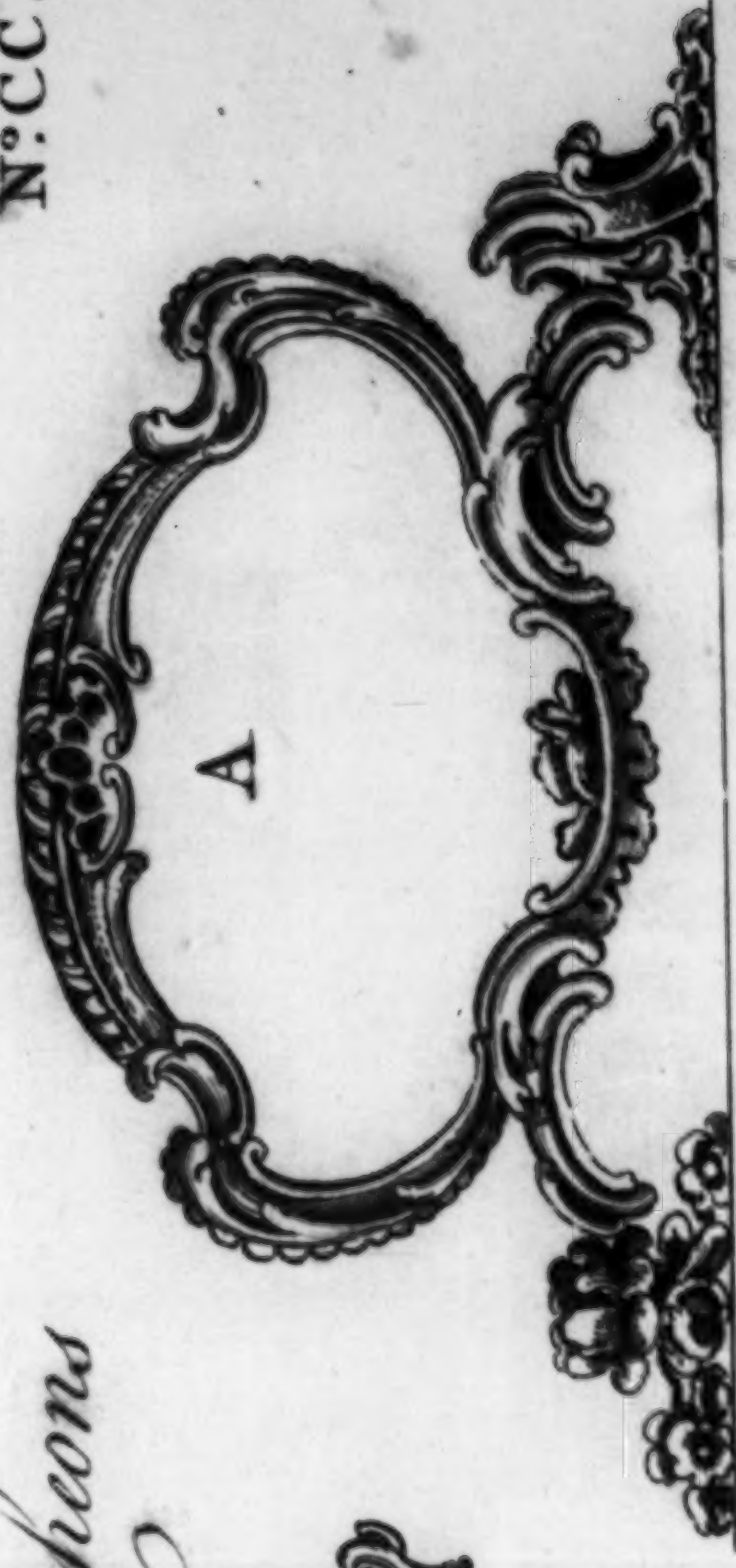
W. Borden sculp.



9

*Designs of Handles
for Brasses
& Escutcheons
Work*

N^o CC.



J. Chippendale int. et delin.

*Published according to
Act of Parliament 1761.*

W. Foster sculp.

